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Shadows and Straws

AS SENATOR NEWLANDS points out, in his article on the treatment of water-fronts in this number of the Journal, many things have conspired to block the reconsideration by Congress of the project for building a central heat, light and power plant at the head of the Washington water-front, and in close proximity to the whole park system. The resolution of Senator Newlands, which was referred to the Library Committee of the Senate, and which called for a cessation of work pending an investigation, has still to be acted upon, and it is expected that hearings before the Library Committee will be resumed at an early date.

In the meantime the opposition to the project has continued to grow, and to manifest a strength which Congress will do well to heed, although, as we have previously pointed out, there seems to be no good reason for believing that Congress will not exercise a wise discretion in this matter once the subject can be laid before it free from the complications which have hitherto surrounded it. Under the discussion of Senator Newlands' resolution, the whole evidence can be carefully sifted and weighed. With so grave a doubt laid upon even the engineering features of the plan, it ought to be apparent that there is every reason why a serious investigation should be made.

It is not believed that any hampering difficulties will be raised when the adjustment of the existing contract comes up for consideration, since we refuse to believe that any contractor would decline to do his best toward aiding in the correction of a mistake which would so seriously injure the physical aspect of the capital. The nation will bear the comparatively slight loss involved without even a pang.

COLUMBIA UNIVERSITY has adopted the principle of a Committee of Visitors in connection with the School of Architecture. The New York Chapter is to be represented by Messrs. Goodhue, Platt and Swartwout; the Society of Beaux-Arts Architects by Messrs. Hastings, Hornbostel, and Warren; the Alumni Association of the School by Messrs. Livingston, Pope and Stokes. The committee's work will be purely advisory but its recommendations will afford the basis for an intelligent development of the teaching of architecture.

The School of Architecture, at Harvard University, has long enjoyed the advantage of a similar committee, so that the departure of Columbia is not entirely new. In earlier years, at Harvard, it was the Committee to visit the Department of Fine Arts. Now it is the Committee to visit the School of Architecture and is composed of Messrs. J. Harleston Parker, Charles K.

Cummings, Henry Forbes Bigelow, Robert P. Bellows, John Allyn Gade, Harry J. Carlson and R. Clipston Sturgis. The Committee has frequent meetings at the school and conferences to consider its general conduct. The Committee must be appointed directly by the Board of Overseers of Harvard University and is therefore official in character, and the Board does not restrict its appointments to graduates. The Institute of Technology has also had the benefit of the advice of men in practice, since graduates resident in Boston have constantly helped it with advice, judgments, and lectures.

Every school in the country needs such help from those in active practice and the appointment of such a committee should be a matter of yearly routine to be dealt with by the university authorities.

THE RECENT DISCUSSION in Congress over the extra appropriation for the Lincoln Memorial served to bring out a good deal of comment which again illustrates the unbusinesslike policy of appropriating lump sums for public buildings and memorials. Here again, the Congressional point of view is further illustrated in the remarks of Representative Fitzgerald of New York, Chairman of the House Committee on Appropriations, who opposed the grant, and who said:

"What does this appropriation of $594,000 mean? The Architects' Trust has had its hand in it. For years we have been paying for outside architectural services 5 per cent, and then the Architects' Trust, which recently was busy on another matter, arbitrarily raised the price to 6 per cent, so that the architect on this structure, under the present limit of cost, receives 6 per cent on $2,000,000, or $120,000. There is no incentive upon those men to design buildings within the limit of cost, because if this particular provision be adopted the architect receives out of it $30,000 additional as his percentage on the $594,000 to be provided."

The public Building Commission appointed by the last Congress for the purpose of making a study and report on the public building question, advised Congress that the cost of preparing plans and placing work in the Supervising Architect's office is approximately 4 per cent, and the cost of supervision 3 per cent additional, making a total of 7 per cent in comparison with the proper minimum fee advocated by the Institute!

OUR ATTENTION is called to a statement printed in a pamphlet circulated by a prominent contracting firm which operates in Oregon. The statement was as follows:

"It is the opinion of many builders of large specialty buildings, such as hotels, that the safest rule lies in total elimination of the architect, as a direct employee of the owner; to employ a competent and financially responsible construction firm which has in its employ qualified designers and engineers. Under this plan, the owner can, by contract with one firm, cover all the points involved in the designing, construction, and operation."

The idea is not wholly new, and this fresh example is an echo from the article written by a disgruntled hotel-owner and published in the Real Estate Magazine of New York, nearly a year ago, and which was answered in the Journal of February, 1915, in an editorial entitled "Professional and other Incompetence."

History doth still affirm that one cannot get something for nothing, and one of the crucial somethings in a building operation is the man who guards the owner's interest in the owner's interest. The owner who thinks that he is capable of supplying that watchfulness, and of thereby dispensing with the experience and knowledge of a capable architect, will linger with us for some time. In certain parts of the country, he may find it difficult to finance his operation, since many lenders of money have not an unimpaired faith in the owner's ability to supervise a building.

As we pointed out in the editorial to which we have referred, the selection of a competent architect is not difficult, when one is prepared to pay fairly and use wisdom in the choice.

VUE DE CAEN.—After the Lithograph by Eugène Isabey

Architectural Draughtsmen

VII. EUGENE ISABEY AND HIS LITHOGRAPHS

AT THE fall of the First Empire a new chapter in the history of art opened, with a flowering in France which was to continue and immensely influence, if not dominate, most painting during the nineteenth century. Italy, Holland, and Germany were artistically sterile. In England, Blake, virtually unknown, was nearing his end; Turner, in solitary grandeur, was entering on his middle period, which was to lead up to that series of magical works, the crown jewels of English art; Sir Thomas Lawrence, at the height of his fame, was reaping the rewards of the favorite portrait painter of the world of fashion, while Constable was laying one of the foundations of the school of modern landscape painting.

France, which the French Revolution had transformed into a vast melting-pot, wherein had been consumed much that was finely traditional, as well as much that was worthless or worse, had cooled, and was assuming a certain artificial and apparent rigidity under the form of a highly centralized government. The ac-

cumulated forces of indignation and hate, which had brought the people to a state of frenzied iconoclasm, were spent and, the balance redressed, the nation settled down to a somewhat hurried and formal solving of a world of social and economic problems. And it was partly due to the haste of this settlement, which overlooked or ignored elements that did not fit the frame, that there were so many reactions, revolts, and cross-currents which we find reflected in the art of that time.

Napoleon, whose master-hand had so largely shaped the crystallizing forms of French institutions, was dying at St. Helena, but before he was at rest in his tomb, a group of men arose in opposition to one of those national foundations he had rehabilitated, the Ecole des Beaux-Arts. The great David, who had fixed the limits of a form of classical art congenial to the French mind of his time, was the presiding genius of the School during Napoleon's reign. He was soon to be followed by Ingres, but whether dominated by a really great man or not, the School was a powerful organization, backed by the authority of the state, and holding great rewards for those who obeyed its dictates and successfully followed its teachings. It was, in fact, to art what the orthodox Church was to religion, and the history of those who revolted and resisted its rule is much the same as that of the saints,—hindered and thwarted during life, but canonized afterward.

The first, then, of these leaders of the opposition, was Géricault, who exhibited in the Salon of 1819 "The Raft of the Medusa," which has been accepted as marking the opening of the Romantic School, though, like art itself, no artistic movement has any beginning or end. "The Raft of the Medusa" now looks rather stagy and unrealistic, but it was in its day a great departure. It had its origin in a love of nature, it was a reaching out toward strong realism, and, at the same time, it was the presentation of a romantic episode with the Byronic note. Géricault died young, in 1824, and at his death his friend and fellow-pupil, Delacroix, became the head and front of the movement, and around him gathered all those who were opposed to the narrowness of governmental teaching. Delacroix was twenty-one when Géricault exhibited his "Raft of the Medusa," and a few years later he painted his "Massacre of Scio," one of the great modern pictures, and now in the Louvre. It was at once admired and disliked, it was exotic in subject, it was lyric, it was dramatic and intensely colored. The subject was an episode in the Greek struggle for freedom, then going on, but the picture itself was a promise of freedom from the School, and from that day the painter became an object of suspicion to the art authorities.

Delacroix would not admit the view of the professors of the school, that in them was lodged the wisdom of the past. He went back to the old masters, to Rubens in particular, and worshipped at their altars, but he interpreted in the spirit of his age and in the terms of his own temperament. In Delacroix we find the influence of Byron, Goethe, and Shakespeare, the love of the exotic and the picturesque, the passionate desire of self-expression, the revolt against the picture conceived in terms of the theater, and, above all, a reaction against the neglect of color since the day of David. As one of the hostile critics said of him, "He combined all the part of his picture in view of one emotion," which was the highest praise, had he but known it. We know that Delacroix was the only contemporary Millet admired; Corot worshipped him, and we shall find his influence on our own La Farge. But it must be always remembered that, compared with the Impressionists, he is an old master, one of the last to hold to beauty for its own sake; one of the last of the great composers, though

VUE DE ROUEN.—After the Lithograph by Eugène Isabey.

his experiments in light and color connect him with the later men.

The group that gathered around Delacroix were, as has been noted, those in opposition to the school, but it was composed of men so different from one another in outlook and temperament that it may be said that this hostility to the academical teaching was their chief bond of union. This band included Barye, painter as well as sculptor, and who owed his interest in animals largely to Géricault, Delaroche, Ary Scheffer, Décamps, Paul Huet, the landscape painter, and Bonington. This last was the most famous of the English artists who were closely associated with Delacroix, and he was also one of the most brilliant leaders of the larger circle of little masters who, deriving from Constable and the Dutchmen, and influenced by the great Frenchman, produced, during the first half of the nineteenth century, a flood of bright little pictures, both in oils and water-color. The Wallace collection is rich in examples of the work of these men, among whom one of the most charming, gay, and genial is Eugène Isabey.

Louis Gabriel Eugène Isabey was born in Paris in 1804. He was the son and pupil of Jean Baptiste Isabey, the famous miniaturist, and he largely owed his early success to the position and, to what might charitably be called the suppleness, of his father's character. This astonishing person was to be a connecting link between Louis XVI and Napoleon III. He trimmed his sails to every wind that blew, and the wind, blowing with extreme violence from every quarter of the heavens, had always blown Isabey into some more or less snug berth. He had made miniatures of royalty for royal snuff-boxes; he had taken part in the fantastic gayeties of Marie Antoinette's masked balls; he had painted miniatures of émigrés whose heads had often fallen before the paint was dry on the ivory; Mirabeau and the leaders of the Convention had sat for him; Hortense de Beauharnais had been his pupil, the great Napoleon his patron, and now, under Louis XVIII, he had influence enough to secure a First Medal for his son, in the Salon of 1824.

However, Isabey senior, who was a classicist, does not seem to have had a determining influence on the direction of his son's art, for Eugéne was a full-fledged Romanticist at twenty. It was as a marine painter that he won his first successes. The First Medal of 1824 was followed by another in 1827, and in 1830 he was made the official draughtsman of the expedition to Algeria. In 1831 he again exhibited in the Salon, and from that time he continued to appear in exhibitions until 1878, receiving medals and becoming Chevalier and then Officer of the Legion of Honor.

His early paintings are extremely delicate and rather gray in color; but, as time went on, his palette became more rich and like that of Delacroix. His touch is less light than that of Bonington and his color more opaque; but he has a solidity which recalls his debt to Ruysdael and Backhuyzen. Toward the end of his career Isabey made many water-colors; but very early he practised lithography, a process which had been discovered only a few years before his birth. Jean Baptiste Isabey had been one of the earliest of French lithographers, and there is a series of views of Italy, in the new medium, which are as precise and formal as we should expect.

In 1829, Eugène became one of the contributors to the two publications, since become famous, *Les Croquis par Divers Artistes* and *Les Voyages Pittoresque et Romantique dans l' Ancienne France* of Baron Taylor. These were illustrated with lithographs which were the work of a group of very gifted young men, which included Charlet and Bonington as well as Isabey. The *Croquis* appeared in numbers, and suggests a sketch-book made for the purposes of exhibition, there being often

RADOUB D'UNE BARQUE A MAREE BASSE.—After the Lithograph by Eugène Isabey

several drawings on one page. The contributions by Isabey are, for the most part, studies of the picturesque details of life close to the sea, boats high and dry at low tide, rigging and fishermen's huts; all drawn with a swift and sure line not wholly unconscious of its own perfect rightness. There is much suggestion of color and texture but none of light, that is, the bath of light where forms melt and lose their definiteness. Everything is seen in the bright light of complete success.

To the *Voyages* Isabey contributed seventeen lithographs, but it is doubtful if he always went to the places they were supposed to illustrate. They have not the fresh look of the *Croquis*, and they are filled with imaginary details and generally they suggest the work that is made to order though there are many delightful passages in all of them and much romantic charm.

The "Eglise Saint-Jean, Thiers" is, perhaps, the finest of this series. The church and the few surrounding buildings, fortress-like in their massive strength and simplicity, perched on a small, high plateau, and lit by a wan, sinister light mass against a stormy sky. To the left is an almost perpendicular cliff, in the distance is a mountain peak and, from below, a road that only a mountaineer could climb winds up from horrid depths of black ravine. It is a page from Victor Hugo.

The "Donjon de Polignac" is a smaller piece, less imaginative, but compact in composition and with a pleasant reserve in the handling. It is marred by a stage horseman.

The last and most important group of Isabey's lithographs are to be found in two small collections published by Morlot of Paris, in 1832. The first contains two "Souvenir de Brétagne," of which the upright one was a sort of experiment, being a mixture of pencil, stump, and pen effects. The other is, on the contrary, a most brilliant affair. A mass of ancient houses, fantastically picturesque, border a quay of some probably imaginary town, around which the inmates swarm like bees; some boats, made fast, give color to the foreground. In the distance are more houses, the masts and rigging of ships, and a steeple, while over all is a smiling, spring sky.

The "Vue de Rouen" and the "Vue de Caen" are both frank, free, and straightforward drawings where one feels in each line a guiding imagination. It may be noted in passing that it is almost impossible to find a good proof of this latter lithograph, some being too light and others clotted with ink.

The second collection, of six marines, is much more homogeneous, and may be considered as presenting six typical aspects of a Channel fishing harbor. In the "Intérieur d'un Port" a fairy-like light plays over a fanciful setting of houses, boats, sails, and rigging, and this light is really the central motive of this wonderful lithograph.

The "Retour au Port" is, on the whole, the finest of Isabey's lithographs. Three boats are seen coming toward the spectator as they enter the harbor between two breakwaters, one at the extreme left, the other at the extreme right of the picture. On the left, the largest boat runs free with bellied sails, the middle one is being rowed, while the farthest is lowering her sail. The whole is dominated by one emotion, and the driven clouds, the laboring boats, and the contesting waves all sing together in the oval of the composition. It is immensely spirited, there is more of life and less of romance, and under the spell we are not conscious of the almost too agile pencil of Isabey.

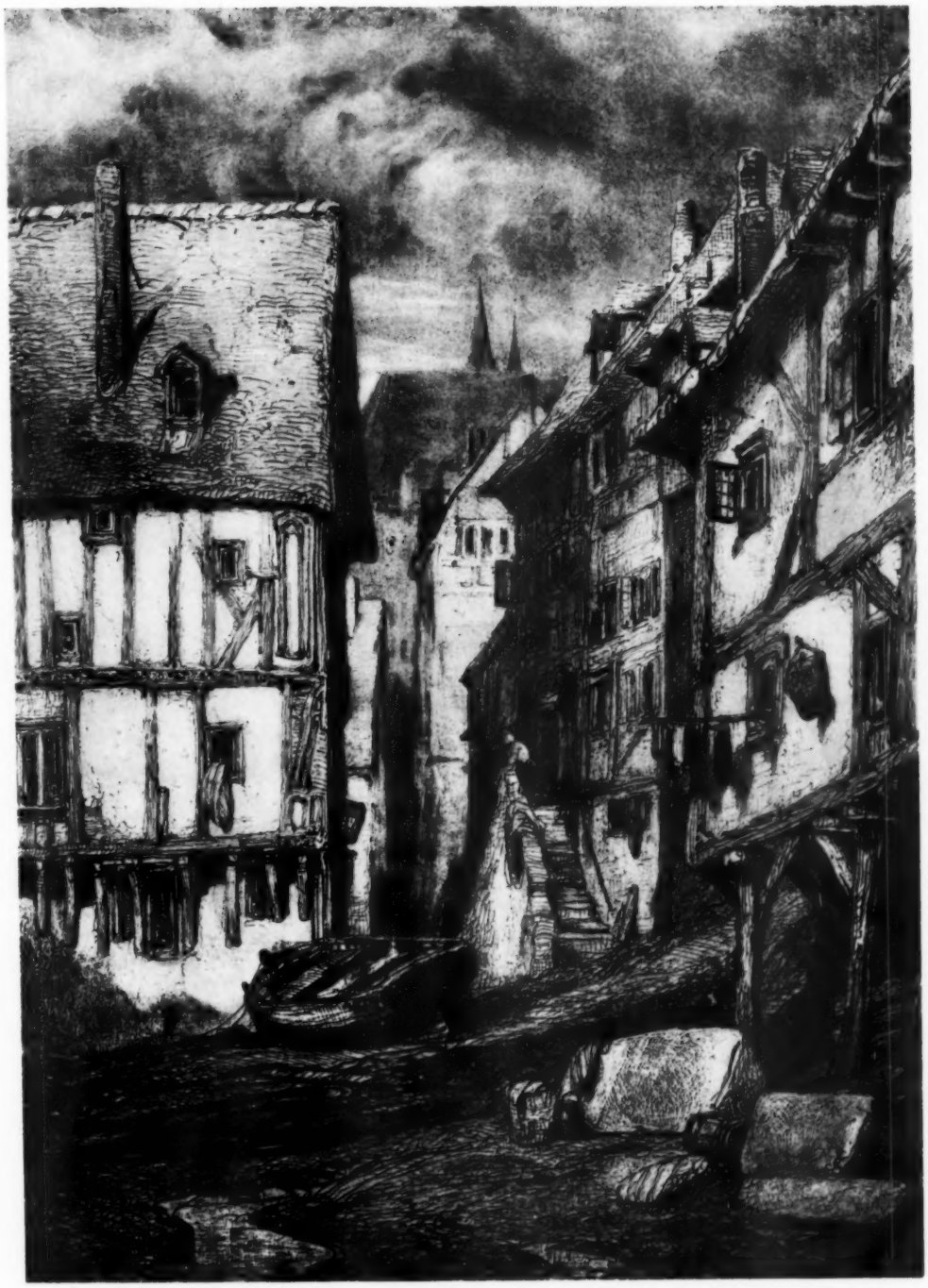
The "Radoub d'une Barque á Marée Basse" is more like the best of the lithographs for the *Voyages*, but more successful. The composition is simple, the picture being divided diagonally, empty space on the right and above, solid on the left and

INTERIEUR D'UN PORT.—After the Lithograph by Eugène Isabey

DONJON DE POLIGNAC.—After the Lithograph by Eugène Isabey

below. A steep cliff rises nearly to the top of the print, on the slope of which perch two huts, below and nearer are two boats, and in the immediate foreground a little pool left by the ebbed tide, some posts, and a net. In the middle distance some men watch the burning of an old wreck, the smoke from which follows, in its ascent, the configuration of the cliff, and makes a tender gray against which the roof of the lower hut shows a solid black. A characteristic Isabey sky darkens toward and blends with the low horizon, which is cut by the masts of a distant ship. There is a more conscious art displayed in this lithograph than in the "Retour au Port," but it is so cleverly composed, so brilliantly executed, so colored, that one is simply fascinated and under the spell criticism is disarmed.

Besides these three main groups of lithographs by Isabey, the *Croquis*, the *Voyages*, and the *Souvenirs* and *Marines*, there are some twenty and odd prints known to be by him in the catalogue by Hediard, comprising about sixty in all. These last lithographs are very varied in interest and importance, and most of them are little known, some being so rare that only single proofs were known to Hediard. Some were made as vignettes for the title pages of pieces of music, some for the title pages of romances. One, the "Côtes de Douvres" is amusing because it shows the steamboat that in 1832 plied between Dover and Calais. Some are the sketches of a painter, some are finished in a manner to make the professional lithographer jealous. One is the best known print by Isabey and was probably made for the "amateur." It is a variation of the "Retour au Port," larger than the one already



Souvenir de Bretagne.—After the Lithograph by Eugène Isabey

SOUVENIR DE BRETAGNE.—After the Lithograph by Eugène Isabey

noticed and much less spontaneous. There are four ships instead of three, and the sea is much lighter to the left than in the smaller print; but the elements of the composition do not sing together, the wind of inspiration has died down, it is a studio performance.

Isabey's position as a painter has already been roughly indicated as being among the lesser lights of the 1830 school of landscape and genre painters. As a lithographer, his position is much more important, largely on account of technical excellence.

One of the remarkable facts about lithography is the rapidity with which the process was perfected. In 1798 it was invented by Senefelder and, before his death in 1834, it was in use throughout Europe, "even in Philadelphia," to quote his own words. The new process was born just in time for the Romantic school and, beginning with Géricault, most of the artists of that group tried their hands at it, but none of them with more success than Isabey.

Although it is true that lithography remains essentially the same today as when Senefelder left it, yet there are inventions in handling as well as in processes, and in Isabey's hands the new medium became as docile as paint. In his finest prints we shall find the direct crayon work on the stone largely preponderating, though with more or less mezzotint work in most of them. Perhaps the *Croquis* are

DONJON DU CHATEAU DE POLIGNAC.—After the Lithograph by Eugène Isabey

the best examples of simple, straightforward crayon work we have. Mezzotint is not a method essentially suited to lithograph, as it does not yield the velvet blacks of the copperplate mezzotint. Isabey carried its use farther than any of the great lithographers of his time, and it is sometimes responsible for muddy half tones in his prints and for rather lifeless skies, as in the "Souvenir de Brétagne" already referred to. Still, used with discretion, as in the best of the *Marines*, it is delightful, and shows how the born craftsman seizes on any quality of his medium which serves his end. Another manner Isabey employed was the use of powdered crayon, the "Bateau de Pécheurs en Rade" is executed entirely in this way, and a most difficult and delicate way it is. Lithotint he also tried, and it may be said that he went into the possibilities of lithography more deeply than any of the other artists of his rank, and as a lithographer he ranks with the first ten. Those greater than he have been so, not because they were better lithographers, but because they possessed, like Daumier, for instance, a personal vision, the loss of which would have been the loss to the world of a unique artistic quality. This decisive distinction only is lacking to Isabey.

HENRY WINSLOW, London, 1915.

LE RETOUR AU PORT.—After the Lithograph by Eugène Isabey

Responsibility

"WHAT!" said the man who had timidly ventured the observation that he was glad to be a citizen of a country which was at peace, "do you mean to say that I am responsible for the war in Europe?"

"Why, of course," replied the odd-looking person whose casual remark about responsibility had rather startled the small group of men engaged upon an otherwise random conversation, "it is a world condition, and you are part of the world."

"My share must be very small, then, if it represents only one two-thousand-millionth part, or thereabouts."

"That is not quite the way in which one arrives at the share of the individual," was the reply, offered with a certain shyness, which seemed to indicate that the speaker would be glad to explain further if his hearers were interested, and if they were quite sure that the academic nature of the conversation would be preserved. And, being encouraged by an evidence of curiosity which seemed at least reassuring, he continued.

"You see, the question of intelligence has something to do with it. You certainly would not consent to be considered as at par with an Esquimau, on a question which involved knowledge of world conditions. Perhaps the simplest way of explaining would be to say that the actual fraction obtained by dividing the total responsibility by the number of people in the world must, in each case, be multiplied by the constant representing the degree of intelligence possessed by each individual,—and that, in turn, must be multiplied by the constant representing the power possessed by each individual. You will readily perceive that responsibility increases in proportion to intelligence and power. There are, no doubt, many men whose degree of responsibility through intelligence would greatly exceed that of the Emperors of Russia, Germany, or Austria, but the individual responsibility of these rulers is vastly increased through the power which they wield. Do I make my point clear?"

"Quite," said his interrogator, who, having hastily taken to himself two by no means modest constants, and then having quickly done a little mental arithmetic, began to perceive, with some satisfaction, the importance of the part he was playing.

"Of course," continued the stranger, "the chief difficulties in accurately determining the responsibility of each human being are not purely arithmetical. That part of the affair is very simple. Any child can compute the result, given the figures. The great difficulty is in determining the actual degrees of intelligence and power possessed by the person under consideration. You can easily imagine that it is hardly safe to rely upon his own estimate. But, then, this whole method is rapidly becoming obsolete, in my opinion. The new school of Responsibilitists holds that, while we are all responsible for world conditions, the way in which they can best be attacked is not by the method I have described. They proceed on the assumption that great world conditions are the result of millions of relatively tiny conditions,—in other words, they assert that the great collective responsibility which we can scarcely perceive, much less assume, is born and nourished by countless small responsibilities neglected. Thus the remedy becomes obvious. Teach every man and woman to assume their own responsibilities, in proportion to their power and their intelligence, and great world catastrophes, such as war, would never be."

"Then, there is some merit in being good to your wife and children," said his most intent listener, if his attitude could be judged correctly.

"I hardly think that merit enters into the question," was the answer, after an almost imperceptible moment of reflection. "The truth is that one cannot live without being responsible. Reason is scarcely necessary, in many cases, in order that a man may assume his responsibilities, so strongly has convention knit the fabric of our social life together. The family, the trade, the profession, the community, the state, the nation, are those which are more or less vaguely or sub-consciously perceived by the average man. The trouble is that, as the exigencies of life remove him from intimate contact with any of these organized institutions wherein are crystallized, expressed, and made effective the ideas and the wills of men, his sense of responsibility diminishes. Beginning with the family, it grows sensibly less; by the time it reaches the nation, there remains almost no trace. The remoteness of the thing has caused it to vanish, principally because men seem unable to supply simple ethical principles to great questions, and thus the great fundamental world conditions, upon which the jackals and buzzards of war feast their loathsome bodies, seem fixed and immovable. They are the cancers which spring from the millions and millions of small responsibilities, either unassumed or neglected."

"For again I say, you cannot live without being responsible. You may think to shun your share by running away. You may refuse to assume it. You may even find a chance to throw its weight upon the shoulders of another, and deliberately take advantage of such a shifting to gather in the extra profits which he loses while bending under your load. These things are left to you to choose. No law compels. May I inquire your business?"

"Architect," replied the man whose random remark had induced the speaker to continue.

"Ah! How interesting! I have always wished for a chance to discuss professional responsibility with an architect."

"We have grave responsibilities indeed, sir. Our clients have to trust us completely. You may say that a man who gives himself into the surgeon's hands exhibits the greatest confidence which a man may have, for he is, after all, risking his life. But an architect's responsibilities are grave indeed. I wish that the public could be educated to understand the responsibilities of the architect,—and of all professional men."

"Quite true," replied the stranger. "The points which you touch upon are not by any means unknown to me. But the question I wished to raise specifically is the attitude of architects toward their profession."

"I do not see," said the architect, "but that the manner in which architects assume the responsibilities to which I have referred would be the answer to your question."

"Perhaps," replied the stranger. "I wonder if I could make my particular point any clearer by asking you what you feel that you owe to your profession. What does it mean to you? Long observation has inclined me to wonder how many men there are who realize what they have inherited when they enter a profession. That is to say, every profession has a recognized standing. It is never so highly estimated, in the public mind, as the performances of the most capable and honorable men,—nor yet so lowly estimated as by the deeds of the incompetent and dishonorable practitioners. The law of average obtains, and professional standards, so far as the public is concerned, are based upon the average of millions of experiences. Now, I conceive the present public attitude to be due to the fact that many men enter a profession without any feeling of consecration,—forgive the word, it is so old-fashioned,—but

generally as a method of making money. Do they remember the heritage which is already theirs, and without which there would be no profession to enter? Do they remember that the profession will either be better or worse for their having entered it? Do they remember that the education of the public, on which so much stress is laid nowadays, is possible only through their performances, and that the public always follows a rising standard? I have heard so many men say that a man 'has to make a living' that I have begun to wonder how far the question of responsibility toward the professions is secondary to the question of making a living. For example, I wonder how many men, when confronted with a situation in which they must choose between an unprofessional act and a monetary loss which may involve giving up their profession, ever had the courage to say 'No, I cannot do this. I cannot injure my profession. Refusal means ruin to my career, but I must not try to found a career upon that which will only pull down the standard. If I cannot win through this honorably, I will try something else.' Now this sounds like an extreme case. Yet, in one degree or another that experience comes to every professional man. It may come at first, when refusal involves only a postponement of success. It may come and continue to come until the situation is just as desperate as I have depicted. It may come in the guise of what a man thinks is his golden opportunity. Just this one time he will relent, and then no more. It comes to many to whom it means nothing, because the profession means nothing more than a means of livelihood. But the case which I have stated is an extreme one. Far be it from me to say what a man should do. I am not even attempting that. I do not know. I am troubled enough in trying to find out what is the right thing for me to do, without presuming to advise another.

"But I am trying to point out a certain phase of professional responsibility,—the phase which seems more all-embracing, to me, than the professional man's responsibility to his client or patient. I am trying to explain the conflict in raising standards, for although each honorable act exerts its influence in one way, each dishonorable practice leaves an impression of dishonor in the mind of someone,—an impression difficult to erase,—which is the reason, so it seems to me, why the public understands the professions very much better than is commonly supposed. It works on the basis of the grand average,—which is all it has to go on.

Have you ever thought much on this phase of the subject? Does it not seem fair to assume that the attitude of the public is determined entirely by the attitude of professional men toward their respective professions? And if consecration is such an old-fashioned word, is it not possible that it needs restoration? You see I am merely asking, without pretending to either suggest or advise."

"May I inquire your business?" asked the listener.

"What thing more natural? I am a pensologist."

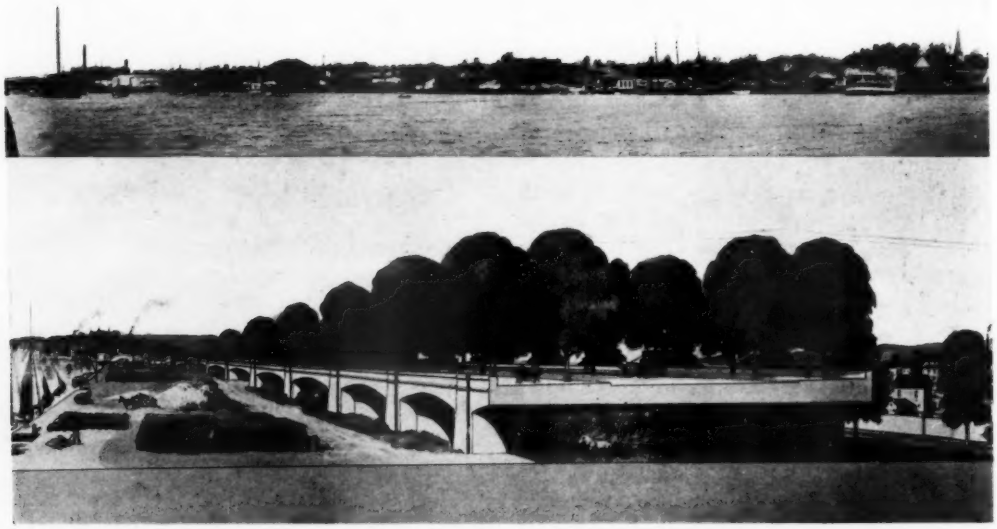
"I suppose that has something to do with pensology, although I never heard either of the names before."

"You are quite right," replied the pensologist. "I am engaged in teaching that branch of philosophy. It is comparatively unknown at the present time, and is of course cordially detested by educators generally."

"Why so?"

"Well, you see pensology is a rather fundamental method of education which is quite opposed to that commonly practised. It is based upon the theory that men should learn by thinking, rather than think by learning."

The sound of brakes and the quick jolting of the train betokened the approach to the station, and the conversation came to an abrupt end.—B.



AT THE TOP, THE WATER-FRONT OF WASHINGTON AS AT PRESENT. THE SITE OF THE POWER-PLANT IS JUST TO THE RIGHT OF THE WHITE BUILDING NEAR THE LEFT OF THE PICTURE. UNDERNEATH, A ROUGH SKETCH OF A SUGGESTED ELEVATED ESPLANADE TO CONNECT WITH THE WAR COLLEGE, THE WHARFAGE SPACE BEING BELOW.

The Treatment of Water-Fronts

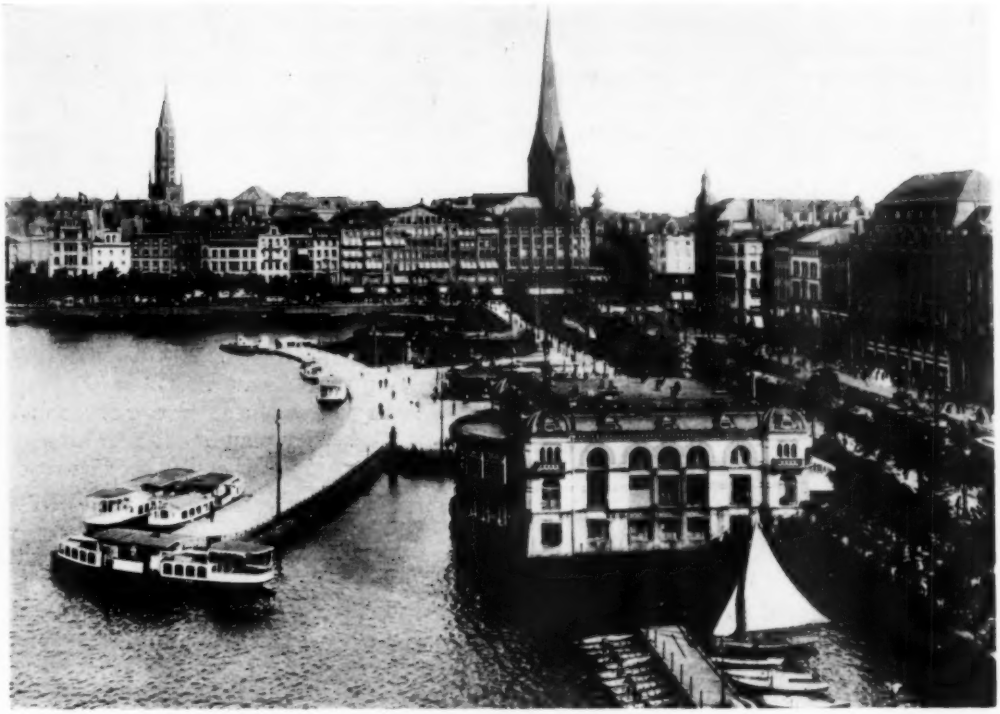
By FRANCIS G. NEWLANDS
United States Senator from Nevada

IT IS gratifying to observe the widespread interest which has been aroused by the proposed disfigurement of the Park Plan of Washington by the construction of a Government heat, lighting and power plant with high smokestacks on the river-front near the Mall. The artistic sentiment of the country developed by numerous architectural, art and engineering societies in the various states, all federalized by national associations meeting annually at Washington, has expressed itself most vigorously. Congress little knows how the annual meetings of these national associations at Washington have familiarized the members of these bodies throughout the country with the plans for Washington Park improvement, originated by Washington and L'Enfant and developed by the Burnham Park Commission—and how jealously they are disposed to guard these plans against sacrilege.

It is gratifying also to observe how the engineers have united with the architects and artists in their enthusiasm regarding this park development, realizing as they never have done before the importance in great public engineering works of uniting art with utility.

The country is now preparing to enter upon broad plans for the full development of our rivers for transportation and every other useful purpose.

The people are realizing the great value of water as a national asset—the neglect



WATER-FRONT AT HAMBURG

of which creates annually a gigantic loss by floods and the conservation of which will mean the utilization of stored and controlled water for the reclamation of both arid and swamp lands, the development of water-power, the growth of forests, the increase of intensive cultivation and the prevention of erosion and soil waste, all accomplished in such a way as to promote beauty as well.

We shall enter before long upon this work in the most scientific and business-like way with a view of improving our waterways as has been done in Europe, and perfecting them not only for navigation but also for every beneficial use. In this great work the architects and artists will have their function, for in the engineering works concrete which can be moulded into artistic form will be largely used, and the engineers, as was remarked by one of the most eminent of their members at the Congressional hearing regarding the heat, light and power plant, are realizing the great value of associating with them in their problems the talent and experience of eminent architects and constructors.

The Art Commission has already reported upon methods for distinguishing the Panama Canal by structures which will crown that great engineering work with an artistic development such as will hand down to future generations evidence of the spirit and culture of the time, and the intelligent coöperation of Colonel Goethals in their study indicates that the subject will receive his careful consideration.

A most gratifying indication of the tendency of the time has been the appreciation by the army engineers, one of whom is from time to time detailed as Superintendent of Public Buildings and Grounds in

Washington, and as ex-officio Secretary of the Art Commission, of the unpaid and disinterested work of the eminent architects and artists forming the Art Commission. It indicates that before long the army engineers will in the great public works of which they have charge welcome the coöperation of artists.

In this great work of water-way development, the water-fronts of river-towns and -cities will not be neglected as heretofore. They will not only be made the most perfect instrumentalities for commerce, with transfer facilities of the highest type, embracing every skilled device for bringing boat and car into coördination, and for handling and transferring quickly and cheaply merchandise and products, but beauty will be united with utility by the coöperation of architects, sculptors and landscape gardeners in the development of the artistic features.

The creation of the water-front exposition at San Francisco has furnished an object lesson of what can be done in this direction, and in the near future our water-fronts will be as distinguished in this particular as those of the Thames and the Seine, the Rhine and the Danube, attracting travelers by their beauty and thus making beauty a commercial asset in every river-town.

It is with this in view that the proposed disfiguring power-plant on the water-front at Washington becomes a matter of so much importance. City-planning is now attracting the attention of the advanced spirit of our time. Communities are no longer satisfied with the old method of accidental growth. They are demanding that a city

WATER-FRONT AT RIO DE JANEIRO

should be planned with reference to its municipal requirements, a civic center, a park system, radial boulevards or parkways, and transportation centers, both of rail and water service. They are no longer content that the landing-place of the stranger, whether by rail or water, should be the most forlorn, abandoned and repulsive part of the town. They look to Washington as the model for all America, and tenacious as they are of a proper park development there, they will insist that the river-development should also be guarded with vigilance and care.

The commercial water-front of Washington is a little over a mile in length, the Mall adjoining it on the north, the island portion of Potomac Park facing it on the west and the War College with its attractive grounds on the south. It is today a squalid and unattractive stretch of over a mile of rotting wharves and cheap and unkempt structures, but by aiding the engineers in their mechanical work of meeting every requirement of commerce and convenience, the artists can make it one of the most attractive as well as one of the most useful features of Washington.

Viewing it in its present squalor and neglect, it is no wonder that the legislative committee in making its selection of a site for the Heat, Light and Power Plant, felt that any structure would be an improvement. It required not the practical eye, but the eye of the imagination to view it as it would be later under the transforming hands of engineers, architects and landscape gardeners, with an elevated esplanade which would continue the park system by a boulevard along the Potomac to the

WATER-FRONT AT DRESDEN

WATER-FRONT AT PETROGRAD

War College, and from which one could look down upon the orderly and convenient structures and devices for transporting, storing and marketing merchandise, and all so planned as to harmonize with the beauty of the surroundings and eliminate ugliness.

Unfortunately the contract for this structure has been let but no work has been done save that of an inexpensive excavation. The contractors can just as well transfer their work to another site, and the inconsequential loss caused by such a change and delay can be made good to them. To accomplish this the action of Congress is required, and Congress will respond to a sound public opinion. Such an opinion must be aroused by the friends of the development of art in this country, and there should be no diminution of zeal until the construction is stopped.

Pressure of business, inertia, and a persistent opposition which it is difficult to understand, block the way to a reconsideration of the whole project, both from an economic and an esthetic standpoint, but the contest should not be abandoned until this offense against the artistic sense of the country and a sound public policy is done away with.

WATER-FRONT AT AMSTERDAM

THE MISSING BALLOON

This picture appeared in the Journal for March, with a legend to explain that the balloon, which appears as a dark spot at the right of the picture, indicated how the smoke-stacks of the proposed Government Power-Plant would disfigure the present park system. But an over-zealous pressman determined that the spot was a spot, and not a balloon. Therefore he removed it at the last moment, and without giving the editor an opportunity to approve his work.

"Shall We Save New York?"

I know of no more significant document relative to the subject of city-planning, and the function of government as thereto related, than the full-page advertisement in the New York papers of Sunday, March 5, entitled "Shall We Save New York?—A Vital Question to Everyone Who Has Pride in His Great City." This advertisement contained the following explanatory paragraph and "Notice to all interested." "Shall we save New York, from what? Shall we save it from unnatural and unnecessary crowding, from depopulated sections, from being a city unbeautiful, from high rents, from excessive and illy-distributed taxation? We can save it from all of these, so far at least as they are caused by one specified industrial evil—the erection of factories in the residential and famous retail section."

"In view of the facts herein set forth, we wish to give publicity to the following notice: We, the undersigned, merchants and such others as may later join with us, will give the preference in our purchases of suits, cloaks, furs, clothing, petticoats, etc., to firms whose manufacturing plants are located outside of a zone bounded by the upper side of Thirty-third Street, Fifty-ninth Street, Third and Seventh Avenues, also including Thirty-second and Thirty-third Streets, from Sixth to Seventh Avenues.

"February 1, 1917, is the time that this notice goes into effect, so as to enable manufacturers now located in this zone to secure other quarters. Consideration will be given those firms that remove their plants from this zone. This plan will ultimately be for the benefit of the different manufacturers in the above-mentioned lines, as, among other reasons, they will have the benefit of lower rentals."

The advertisement was signed by the principal retail merchants of the Fifth Avenue section, and was endorsed by a long list of individuals, corporations, and clubs having an immediate interest in this section of the city. There also appeared, upon the same day, extensive news items favorable to the proposal.

The deep significance of this advertisement lies in the full recognition which its signers and endorsers accord to the principle of so regulating the development of a city that all who live and do business therein may be protected in their property investments. The principle involved is known as the "zone plan" or "districting." It is neither new nor untried, yet those who have advocated its application in this country had feared that it would require years of educational effort ere the property owners in the United States would be willing to surrender the right which they now enjoy of developing their holdings at the expense of their neighbors or of the community at large. But here is a fundamental recognition of the fact that the exercise of that right destroys values, and creates a condition which subjects every property-owner to losses against which the one defence is a recognition of the principle of community values!

But the document is likewise remarkable because it advocates the exercise of a force, a sort of boycott, which, on the one hand, has been declared by the courts to be illegal, and is to be applied, on the other hand, as a constructive measure of fundamental importance to the proper economic development of a community. It attempts to bring about a condition which our feeble efforts toward proper regulative legislation have failed to accomplish.

The measure proposed is highly advantageous to New York as a whole, and to the particular district to which it is to be applied. While I am more than heartily in favor of the end sought, yet I am concerned with the method, for it sanctions the use of a questionable means, and it moreover confuses the issue. The force used is the power of individual against individual—a sort of war, in other words. It is not an act of coördinated community effort.

It is a characteristically American method—individualism still dominant, assertive, working for self-interest, concerned with conditions in particular, and not primarily with conditions in general. Upon final analysis, it is the same old idea of individual rights regarding the use of property that has produced our chaotic American cities. This is placing in a bad light an effort directed toward a worthy end, yet otherwise the point cannot be made clear.

We have long made use of the private restriction upon property, thinking that by so doing we could conserve parcels, or even districts, for certain uses. We are awakening now to the fact that this method not only is futile, but that it also may be harmful to the city as a whole.

At the very moment when we recognize this state of affairs (I include in this the judicial opinions regarding private restrictions), a certain group embarks upon a new policy, in which it attempts, by a very questionable method, to restrict districts of the city to certain uses. There is little fundamental difference here; originally, it was the individual who exercised the power of restricting property; the advertisement proposes the extension of that power to a group of individuals, with not even a semblance of legal sanction.

We must not fool ourselves with the idea that this method is one whereby the serious situation

created under the old method, and now recognized by those who have made use of that method, is to be adjusted automatically by economic conditions; that through this method we can integrate our complex community interests. If we do, we shall find ourselves, in a decade, in a much worse plight than we are in at present.

The proposed method is fundamentally wrong, because it assumes that individuals (either alone or as a group in accord) have a greater power than the government which represents the entire community. If this theory be sound in principle, then why cannot the city, through its police power, go as far in its regulative functions as can a group of citizens or corporations?

This is not an argument against the exercise of this power by a competent authority, after a sound, scientific basis has been reached; in fact, this or similar powers are fundamental essentials in government. It is the function of the entire community, through its government, to conserve to appropriate use the entire area of the present and future city, through regulative measures governing the erection and occupancy of buildings in every district of the city.

In this particular, we are almost impotent under the present court interpretations of statutes framed to this end. We exercise but a feeble control over the occupancy of districts. Our standards are measured by what we term economic values—values so false in many cases that the standards are meaningless. I assume that it is both a sound, social, and economic measure, to exclude any appreciable amount of industry from the area in question. It is equally sound from the social and economic standpoint, to exclude industry and business from the residential areas of the poorer class, to conserve for residential occupancy areas adjacent to parks and playgrounds, as well as areas of industry. Can one imagine an effective boycott waged by tenement-house dwellers against the intrusion of business or industry into such areas? I hardly think so.

This contrasting condition but emphasizes the fact that the suggested method is unsound in principle and dangerous to a degree. It stresses the power of capital to a point where that power usurps the function of government.

If we are to integrate our cities both socially and economically, we must provide that the entire community, not a part, be provided with such power as will enable it to assert its rights; and we must recognize, as this effort emphasizes, the fact that there is a definite field wherein the rights of the entire community stand above and dominate the rights of the individual.

At the outset, this advertisement was referred to as significant. It is the most powerful argument that can be offered in favor of districting the city. At one stroke, it sweeps aside an entire group of contentions and arguments upon the economic side (the term is used in the sense of dollar value) against the proposal to district the city. It proves the disastrous results of not so doing.

Let us take heed to this warning, and apply the principle of districting to our cities with as much skill as we now possess. Heretofore we have assumed that the greatest economic value of property would result from natural development. This, we now see, was an error. We now acknowledge that in "high class" business and residential areas the greatest economic value results from a conservation of such areas for such use and occupancy only. As to the residential areas at the opposite end of the social scale we are still in the dark. We still measure the value of such property by its possible future development for business or industry. Here we are in error, for, taken as a whole, the city is quite as dependent for its economic stability upon the conservation of residential areas of the lower class, with their recreation parks, amusement and educational facilities, as it is upon a high-class business or residential area.

We have failed utterly to grasp this fundamental truth, while business and industry sweep over these areas, as they have already swept over and blighted the Fifth Avenue district in New York, and similar districts in all our cities.

We must increase our horizon so that our vision shall include the entire range of essential values, upon the proper adjustment of which depends our ability to integrate our communities. Both the necessity for this and the proper means for its accomplishment are set forth in the report of the New York City Commission on Districting. I hope that this report may be summarized in the next issue of the Journal.

We must also readjust our conception of individual rights in their relation to community rights, and not leave, as we do now, the latter as a sort of nebulous bill of community rights, in which is merely set forth a number of restrictive measures against individual liberty. These restrictive measures are the community's rights, and they should be so recognized.

FREDERICK L. ACKERMAN.

THE FRANCIS W. PARKER SCHOOL, SAN DIEGO, CALIFORNIA

Town-Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

An Open-Air School in California

By WM. TEMPLETON JOHNSON

When Mr. Wirt of Indiana came out of the West and laid his efficiency plan before the New York school authorities, there were the usual trite expressions—"How very simple!" "Why didn't we think of it before!" But in this very complex world of ours the simple, obvious things are often unthought of or smothered under a mass of multitudinous details.

When an architect is about to design a new school-building his thought and research are far more apt to be in finding out how a similar problem has been handled in other places than in thinking out a new and original plan of school-building which would throw aside precedent and be better than what had been done before.

The problem of the open-air school in America is a comparatively new one, but its successful solution will be of incalculable benefit to thousands and thousands of school-children. The first open-air school in the United States was opened in Providence, Rhode Island, in 1908, since when buildings with open-air features of various sorts have sprung up all over the country so that at this writing over a hundred cities are represented with more than five hundred open-air rooms.

The first open-air schoolrooms were designed particularly for anemic and tubercular children, but the results obtained were so remarkable that authorities have come to realize that all children do better both physically and mentally in open-air environment.

The mild climate of southern California is wonderfully well adapted for the building of open-air schools. In San Diego there is sunshine on more than three hundred days in the year; the winds are never violent as in Chicago, San Francisco, or New York,

ON THE VERANDA.

and there are very few days in the winter when the mercury gets as low as 32 degrees.

The Francis W. Parker School, of San Diego, is designed to make the most of these favorable climatic conditions, but schools along similar lines could be constructed in any moderate climate. In drawing his plans the writer worked toward three every definite and important ends: To design an efficient building at a minimum cost; to have the air in the class-rooms as fresh as the air out-of-doors; and to get a pleasing effect by good proportions and harmony of color, rather than by profusion of ornament. It is a great temptation for an architect to design an elaborate and costly façade. The architectural magazines often show photographs of schools which set one to wondering if the designer realized that the whole educational system of the United States is in a state of very rapid change and that these very buildings will be antiquated in fifteen to twenty years, and then will be continued in use many years after they are out of date, merely because so much money was tied up in their first cost in bricks, mortar and terra-cotta.

THE GARDEN

The Parker School is a one-story building on a concrete foundation. The stud walls are sheathed, covered with asphalt paper and finished with plaster over galvanized wire lath. The parapets are crowned with red mission tiles. The fire-hazard on account of the form and height of the building, is negligible.

As the school grows it is being erected by units and is now about two-thirds completed. The general plan is a quadrangle with a patio about a hundred feet square in the center. Bordering the patio is a wide covered portico and the classrooms open on this portico with accordion doors so that one whole side of the rooms is completely open.

A great many open-air schools are what are technically known as "open-window schools," with batteries of windows or cotton-covered screening all along a side or sides of the room. The defect of these is that they cannot be kept open during a driving rain; but at the Parker school the quadrangular plan and the wide covered portico make the rooms so sheltered that the doors are practically never closed (twice last winter).

The classrooms are lighted by means of flights of French windows in the outside walls. Theoretically, a cross lighting is present, but actually it is negligible

A WORKROOM

A STUDY-ROOM

as the quantity of light which filters in under the portico is very small. Besides this the classrooms are not places where the children are chained down to a desk to sit in one position for five hours a day, as they are in most schools—not in the least; they go from room to room for their different studies and a large part of the day they are at work out-of-doors at agriculture, gymnastics or nature-study.

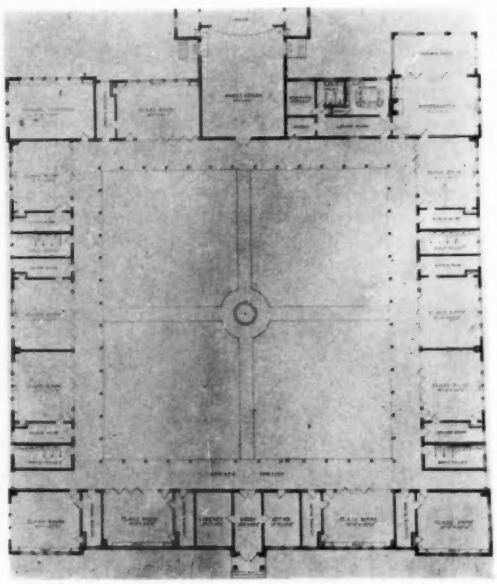
Very recently a test was made in a New England community of about 50,000 people, of schoolroom temperatures. On a day early in March it was found that the thermometer ranged from 58 to 86 degrees and that more than two-thirds of the rooms were above 68 degrees. Humidity is often as low as 20 to 30 degrees when it should be 60 degrees. What an argument for open-air schools, even in climates where extra clothing is necessary!

In his recent book on "Hygiene of the School Child," Prof. Lewis M. Terman of Stanford University, speaks of the thermostat as an invention of the devil, and the above figures show how true is his contention.

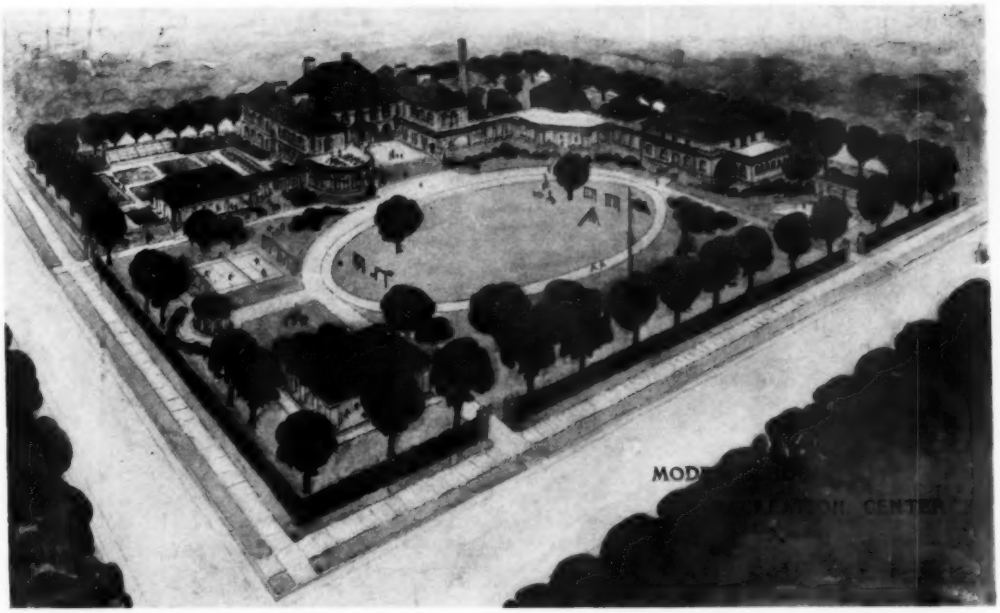
There are about twenty million children who spend daily in our schools a hundred million hours, a large proportion of them in rooms the ventilation of which is left to the individual whim of the teacher. As good work can only be the result of good physical condition, it is small wonder that such a large proportion of children fail of promotion.

The Parker School has no expensive heating plant. Each room has a small wood-stove and these stoves are used only on the very coldest days to take the chill from the rooms in the early morning.

Anthropometric tests which have recently been made of all the scholars show that the curriculum of balanced periods of classroom work, outdoor work, and free play, is bringing their physical development considerably above the average, and the teachers say that they are far less fatigued in the open-air school at the end of the day than they used to be in the ordinary typical classroom.



PLAN OF THE FRANCIS W. PARKER SCHOOL.



A Model School and Recreation Center, on a Site of Approximately Four Acres

In addition to the classrooms, kindergarten and auditorium in the central buildings, a covered passageway connects, on the right, with the industrial and household arts school, boys' open-air school, and gymnasium (at the extreme right). The girls' open-air playroom is provided at the left. Other structures on the site are the power-house, band-stand and shelters (in right and left foreground).

Outdoor recreational features provided include gardens with central fountain and pool, main central playground with swings and gymnastic apparatus, tennis-courts, dancing-green, sandboxes, and wading-pool.

The Ideal and the Actual in a School and Recreation Center

The drawings for the model school and recreation center were made for Mrs. George Merck, a member of the West Orange Board of Education, to be shown in an exhibition of civic and social improvements. There was no intention of building from these plans. They were drawn to provide, in a New Jersey town with which the architects were familiar, some point of departure under existing conditions (except as to financial resources). On the whole, the plan is a grouping and development of units that already exist. These are, however, scattered about, in one place or another. The playgrounds in the different parts of the town, for example, are in no case adjacent to the school-houses. The plan seeks to secure the advantages to be derived from having recreational features and the school-house together.

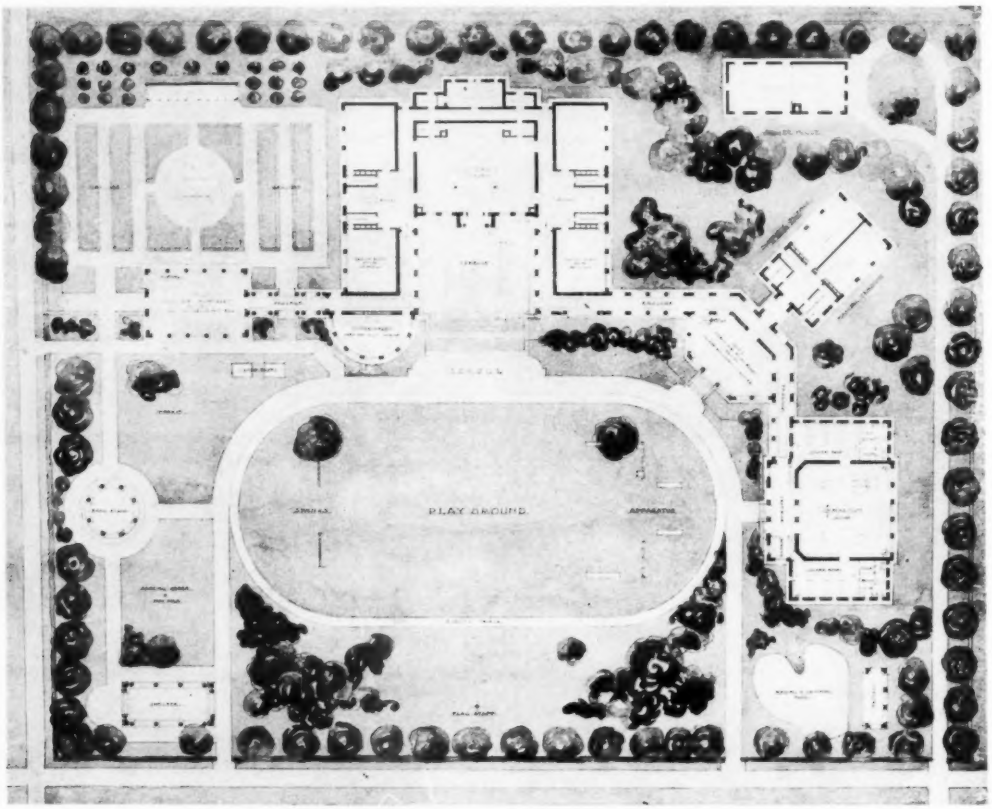
A Community Center the Ideal.

In providing for interests and aims other than those usually part of a school system, just those things were included that the town in question seemed to need. For example, its public meetings are held in vacant stores, or if not too large, in classrooms; amateur dramatic performances and public dances are generally given in the next town where there is a hall; there is a garden society which encourages the children to plant on vacant land, where there is no certainty of occupancy, so that the advantages of continuous cultivation may be lost; there is a band-stand set 20 feet from a trolley track, where the cars run on five- to ten-minute headway. All of these features were provided for in the model-group plan, illustrated herewith (as were provisions for school instruction), in what seemed a good proportion to the part of the town which could be served.

Face to Face with Community Facts.

But, in laying out the plan for this model school and recreation center, the limitations on the character and range of the plan were only such as the architects* were pleased to establish theoretically,

*Dillon, McLellan & Beadel, New York.



PLAN OF THE MODEL SCHOOL AND RECREATION CENTER.

and where they interfered with any idea that seemed more important, they were easily set aside or stretched to fit. The development of the actual school group at West Orange (N. J.) is, however, in striking contrast to this agreeable and simple program and an apt illustration of how much applied architecture, if it can be so called, consists in making the best of what is at hand. A beaux-arts program would have read, "A rich philanthropist donates an immense fortune for the erection of a school group. The drawings at one-thirty-second scale shall not exceed 1,000 square feet." Instead of this, and instead of having a predetermined idea, unlimited means and an unobstructed site, the work was commenced with the idea of building a new primary building only, and with such limited resources that money was available for a building alone and none for a site; so that the Board of Education was compelled to build on a plat already partly occupied by an old high-school building. There was no intention of rebuilding the high-school, but, when the primary school had been planned and nearly finished, as a complete building in itself, the high school burned to the ground. It was necessary to build it without delay.

An appropriation for an auditorium in connection with the new building was granted under the condition that it be made as safe as possible. It needed very little to demonstrate that a ground-level auditorium was the safest type, and, if in a separate building, so that it could have numerous direct exits, it would be the most favorably situated, and could be used independently of the school-buildings, for public and semi-public meetings, and also for assembling the children of the primary school. This, as well as the lay of the land, pointed directly to what seemed from esthetic points of view as well, the best arrangement, that of the auditorium between the two somewhat similar school-buildings.

The Fruitage of Comprehensive Study of the Problem.

That the graphic illustration of possibilities which the plan for a model school and recreation center,

forced on the attention of the public was not without fruit is shown by the results achieved both in the grouping and individual planning of the buildings, illustrations of which are shown herewith. The auditorium with its covered passage-ways, linking the two buildings; the high-school building with its gymnasium (32 by 85 feet) in the basement and outdoor classroom at the second-story level, and provisions for manual and domestic-science training; the elementary school-building with its playrooms surmounted by open-air class-rooms in the semicircular pavilions on the street front, are reflections of the ideal scheme illustrated above, adapted to the requirements of the site, to pre-existing conditions and financial limitations.

American Municipal Progress. By Charles Zueblin. New York, The Macmillan Company, 1916.

Queries frequently come to us as to what is actually being accomplished in town-planning in America, and as to the direction in which progress is being made. We know of no better answer than Mr. Charles Zueblin's new book on "American Municipal Progress." It discusses not only matters pertaining to city-planning as commonly understood, but all phases of municipal activity, and, in doing so, introduces a most remarkable compilation of news items, each with a moral, in regard to cities and towns, from California to Maine. He portrays with a most graphic pen the stupendous march of progress. If one doesn't try to digest too much of it at a time, the whole is most fascinating reading. The book leaves a lasting impresssion of a wonderful forward movement everywhere dominating the life of our cities and towns.

City-Planning. With Special Reference to the Width and Arrangement of Streets. By Charles Mulford Robinson. New York, Geo. P. Putnam's Sons. 1916. $2.75.

When we hear the word town-planning, the first picture that forms in our mind is one in which roads and streets are the outstanding features. Much has been written, in a technical way, in this field, covering the surfacing and grading of streets; although the actual design and layout of streets, the laws governing their widths, and the size and shapes of lots and blocks, is a subject which is almost untouched. Drawing on his extended professional experience covering the entire country, Mr. Robinson has enforced the points which he makes and the principles which he advances, by any number of practical examples. Added to this, he brings to the work a charm of style, so rare in modern technical literature, which lifts the book out into the exclusive group of productions with real literary merit.

City-Planning. Edited by John Nolen. National Municipal League Series. New York, D. Appleton and Company. 1916. $2.

On many occasions, we have been asked to recommend some one book on town-planning from which the layman could derive a fairly complete conception of what the subject includes—its range and scope—and what can be accomplished by it. We have always had to say that such a book did not exist, and have suggested, instead, a half-dozen books, pointing out the limitations in each case. This new book presents, far more than any other volume, in English, a well-rounded, comprehensive view of the subject of town-planning. Seventeen of the leading authorities in this country have each written a chapter about his respective specialty. Unusual interest is thus afforded in comparing the points of view and personalities of the different authors. But, more than this, Mr. John Nolen, as editor, has done a remarkable piece of work in preserving a fair proportion between the different parts of the subject, and he has succeeded surprisingly well in weaving them all together into a coherent whole. The book is as valuable for the architect as for the layman; it is replete with useful information on almost every phase of the subject. We strongly recommend it to every architect.

Satellite Cities. A Study of Industrial Suburbs. By Graham Romeyn Taylor. National Municipal League Series. New York, D. Appleton and Company, 1915. $1.50.

The most difficult problem confronting the architect in designing attractive homes, at a low rental, is in discovering just what the point of view of probable future occupants is likely to be, how they actually live at present, and what their real desires are in this respect. Some good English books on this subject have been written, but, unfortunately, English conditions vary so widely from ours that these books have not been of real service in work in this country. In Mr. Taylor's "Satellite Cities" we have a work with real merit, written by one who is thoroughly acquainted with the human needs of the workingmen in our great industrial suburbs, and who, although thoroughly in sympathy with the people whose living conditions he is trying to improve, does not belong to the radical school of social uplifters. His viewpoint in regard to corporate interests and the employer of labor is sane and fair. The fact that he has had a long and varied experience in journalistic work and in methods of investigating and reporting has enabled him to present a book that is alive with human interest. Further, his personal acquaintance and association with architects and town-planners has thoroughly imbued him with their point of view.

The Artists of France Thank the Architects Diplomés in this Country

The following letter recently received, is thought to be of interest to the members of the profession:

MR. JOSEPH H. FREEDLANDER,
President of the Société des Architects
Diplomés par le Gouvernement Français.

Dear Sir:—The Committee of the Fraternité des Artistes is profoundly grateful to the members of the society of which you are president for the devotion and comradeship which prompted them to come to the aid of their French confrères, so cruelly tried by the war.

It has therefore decided to offer to your society a plaque, which should reach you at the same time as this letter, and which will call to your mind the gratitude of French artists toward their American confrères for the many marks of affection and interest which have come to them from your country.

Very cordially yours, (Signed) LEON BONNAT
President of the Fraternité des Artistes
Membre de l'Institut

Obituary

W. W. Abell

Admitted to the Institute in 1901.
Died at Elgin, Illinois, January 23, 1916.

Walter Cook*

Admitted to the Institute as a Fellow in 1891.
President of the Institute, 1912-1913.
Died at New York City, March 25, 1916.

*Further notice in the May Journal

The Forum

Means and Ends in Photography

To the Journal:

Being guilty of the authorship of some photographs which appeared "in recent numbers of the Journal," I was very much interested in H. F. C.'s comments in "The Forum" of the February number.

Every print of mine which appeared in the Journal owed what pictorial quality it had to *both* intention and accident. The selection of the point of view, and consequently the composition; the time of day, and therefore the lighting; the final simplification and improvement of the composition by selection of the vital part of the negative, and the trimming of the print—all these were certainly intentional. As for the accidents,—to wholly ignore such mechanical accidents as a sticky shutter, or a general vibration caused by a passing vehicle, both of which have often given unexpected results of softness and charm,—any photograph which gives truly the effect of the visual impression of the subject is an accident! The camera sees more than the eye, and not in the same way as the eye; and a photograph which is scientifically correct will very rarely, if ever, be pictorially correct.

It is true that most of my photographs are made quite small, and then enlarged—for several reasons. As H. F. C. suspects, much softness and atmosphere is gained by this process, which I consider entirely honest. Again, there are the practical reasons—convenience and less expense. But the most important reason is none of these. When the photographer sees a picture which he wishes to record *as he sees it*, it is practically impossible to decide just what exposure and later chemical treatment will produce the negative and print which will give the correct pictorial record of the original scene. Therefore, it is well to take several negatives between the limits of extreme underexposure and extreme overexposure, and select the pictorially truest one. In enlarging this photographically, another chance is had to underexpose or overexpose, in order to get the true, honest record of what was seen as it was seen.

The camera may be used for two purposes: to make technical records; to make pictorial records. For making technical records, it is a precise scientific instrument. For making pictorial records, it is the artist's tool, and may be used with the flexibility and freedom of such with entire honesty.

BEN J. LUBSCHEZ

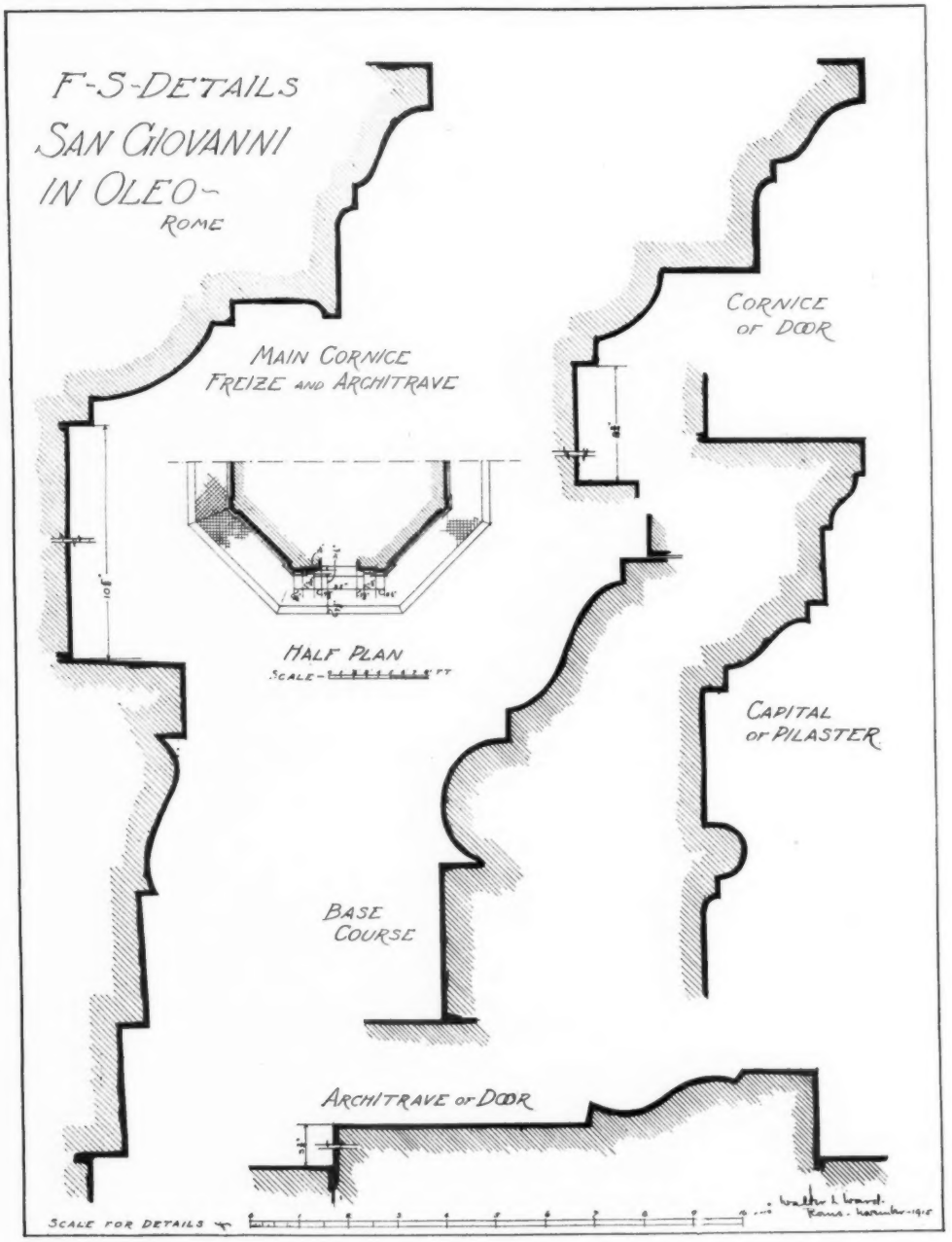
San Giovanni in Oleo, Rome

Immediately within the ancient Porta Latina, through which the Via Latina leads to Capua, stands one of the most charming buildings of the Renaissance, the little chapel of San Giovanni in Oleo. It is built upon the spot where tradition says that Saint John was thrown into the cauldron of boiling oil, from which "he came forth as from a refreshing bath." Bramante is said to have been the architect of the chapel—certainly the interest and originality of the design, and delicacy and refinement of the moldings, the predominating qualities of all Bramante's work, would seem to justify the attribution of this building to that master hand. The walls are of brick, covered with plaster, upon which false brick courses are drawn. The frieze of the main entablature is similarly treated. The base course and corner pilasters are of peperino. Marble —apparently Carrara—is used for the architrave and cornice, and all molded members above the cornice are stucco. An interesting feature is the roof in which the flat roofing tiles are laid, not overlapping, but edge to edge. The interior is, unfortunately, by another hand, and contains nothing of interest.

The scale of the chapel is exceedingly deceptive. The impression received, when one catches the first glimpse, is of a building much larger than it actually is. As one approaches, it seems to become smaller, and it is only when one stands against it, or in the door, that one is brought to the realization of its smallness. The door is but two feet nine inches wide and six feet three and three-quarters inches high, and the top of the cornice is only fourteen feet six and one-half inches above the ground. An involuntary feeling almost of disappointment ensues, and perhaps an exclamation of "How small it is, and how heavy and out of scale the upper part is with the lower part!" That is but momentary, for immediately the charm and delightfulness of this building assert themselves anew, and with greater insistency. The upper part is undoubtedly out of scale, and yet one would not alter or change in any way a single member of it. To do so would be to destroy much,

if not all, of the charm of this very interesting and original structure. Bramante knew well what he was doing when he designed it in this way. He obtained a beautiful contrast between the elaborately ornamented drum and finial, and the severely refined octagonal lower portion.

WALTER L. WARD,
November, 1915. *American Academy in Rome.*



Society of Beaux-Arts Architects

Official Notification of Awards—Judgment of February 23, 1916

Class "A," Third Projet

Jury of Award.—F. A. Godley, E. V. Meeks, J. V. VanPelt, D. M. Kirkpatrick, A. Ware, G. A. Licht, H. W. Corbett, W. Lamb, F. H. Bosworth, Jr., L. Ayers.

Program.—A Submarine Navy Yard.

Criticism.—The jury considered this problem primarily as an exercise in group planning and character study in plan, and therefore based its judgment mainly upon the adaptability of the parts to the specific requirements of the program. The drawings presented showed a remarkably high standard. The competitors had grasped the technical requirements and, in most cases, had moulded them into an artistic composition. In discussing the problem, the jury almost unanimously agreed upon certain principles. (1) The grouping of the dry-docks and the repair department, allowing easy communication as well as ample working space. (2) The central location of the power-plant, but its separation from the forge and foundry. (3) The concentration and accessibility of the quartermaster's stores and the armament shop to the wharves, for the purpose of supplying and discharging the submarines. (4) The isolation of the Living Quarters, and a well-defined separation of the Officers' Quarters and the Barracks. It was upon the competitors' appreciation of these salient points that the judgment was rendered.

Number of drawings submitted.—59.

Awards.—First Medal, W. F. Diehl, Carnegie Institute of Technology; Second Medal, H. S. Kirchberger and G. L. Kaufman, Cornell University; J. E. Reeb, Carnegie Institute of Technology; I. Demchick, "T" Square Club, Philadelphia; K. C. Welch and D. Supowitz, University of Pennsylvania.

"A" and "B" Archœology, Third Projet

Jury of Award.—W. A. Boring, G. H. Bickley, F. C. Hirons, J. O. Post, Lloyd Warren, W. N. Taylor, J. C. Levi, H. Hornbostel, W. Emerson.

Program.—A Florentine Bed-Room of the XIII Century.

Criticism.—There has seldom been presented a better set of projets in an archeology problem than those shown on February 23. The one reproduced won the unanimous and unqualified approval of the jury—a rare distinction in view of the high grade of the drawings.

Number of drawings submitted.—13.

Awards.—Third Medal, C. Bein and F. D. Parham, Columbia University; H. B. Pearce, Carnegie Institute of Technology; J. Pendlebury, care of E. A. Josselyn, New York City; F. E. Schroeder, Atelier Puckey, Chicago Architectural Club; A. C. Webb, Atelier Wynkoop, New York City.

Three Measured Drawings were submitted in this competition, on which the following awards were made: Mention, V. F. Tinsley, Columbia University; E. Cooke; Carnegie Institute of Technology.

Class "A," Third Esquisse-Esquisse

Program.—A Botanical Garden.

Class "B," Third Esquisse-Esquisse

Program.—A Cemetery Gateway.

Jury of Awards.—W. A. Boring, G. H. Bickley, F. C. Hirons, J. O. Post, Lloyd Warren, W. N. Taylor, J. C. Levi, H. Hornbostel, W. Emerson.

Criticism.—The jury is glad to recognize a marked and definite improvement in the average of work submitted on both these programs. There were several excellent solutions of the cemetery gateway—the most marked faults being in scale, and a too great striving for the picturesque. Some exceptional plans were submitted for the botanical garden, showing a nice appreciation of the requirements of the program, and of the character of the garden in connection with the museum and greenhouses.

Number of drawings submitted.—Class "A"—Esquisse - Esquisse, 33; Class "B"— Esquisse-Esquisse, 62.

Awards.—Class "A"—Esquisse-Esquisse: Third Medal, J. E. Stanton, Atelier Arthur Brown, Jr., S. F. A. C., San Francisco; H. B. Horner, Columbia University; G. A. Rackel, University of Pennsylvania. Mention, A. Ahlberg, R. M. Kennedy and R. W. Cheesman, Cornell University; K. C. Welch, University of Pennsylvania; R. Pallesen and A. C. Webb, Atelier Wynkoop, New York City.

Class "B"—Esquisse - Esquisse: First Mention, T. Steinmeyer, St. Louis Architectural Club; A. G. Mayger, Atelier Puckey, Chicago Architectural Club. Mention, L. J. Mahoney, and D. R. Wilkinson, Atelier Allison, Los Angeles Architectural Club; S. W. Haynes, Boston Architectural Club; C. H. Sorber and N. K. Kann, Carnegie Institute of Technology; E. M. Mlinar, Atelier Favrot and Livaudais, New Orleans; E. V. Holden, Atelier Hoit, Kansas City, Missouri.

Judgment of March 14, 1916

Class "B," Third Analytique

Jury of Award.—F. H. Bosworth, Jr., W. L. Bottomley, H. W. Corbett, J. A. Gurd, C. L. Lawrence, H. R. Sedgwick, Lloyd Warren.

Program.—Three Comparative Studies of the Same Building Employing Columns or Pilasters of Three Different Heights.

Criticism.—The drawings submitted in this competition were of an especially low grade, poorly presented, and poorly drawn for the most part. The drawing illustrated in this issue being virtually the only one showing a grasp of the subject.

Number of drawings submitted.—146.

Awards.—First Mention, J. Gregory, Atelier Corbett, New York City; W. Cain, Catholic University, Washington, D. C.

Class "B," Third Projet

Jury of Award.—W. Emerson, F. Haskell, L. P. Burnham, J. Wynkoop, L. White, A. Ware, W. P. Barney, H. L. Shay.

Program.—A Masonic Building in a Suburban Town.

Criticism.—This program presented an opportunity for simple planning and for character in elevation, of which the students in general availed themselves to only a small extent.

The special requirements of the Masons were not elaborated in the program—partly in consequence of this, many students made sketches committing them to arrangements which were most unfortunate. The jury was lenient towards such defects, but wishes to urge patrons to pay more attention to the structural solution of these problems. The exterior walls on the second floor were, in many cases, set well back from those on the first floor, without any adequate provision being made for their support.

There were a large number of drawings receiving special mention, which were of a really fine quality.

Number of drawings submitted.—123.

Awards.—First Mention Placed, A. E. Anderson, Carnegie Institute of Technology; J. L. Newman, Columbia University; D. L. Warner, Pennsylvania State College; J. F. Cook, Atelier Wynkoop, New York City.

First Mention, M. S. Diamond, Cornell University; A. J. McCarthy, Columbia University; M. W. Alley and W. T. Ammerman, Carnegie Institute of Technology; H. Coscia, T-Square Club, Philadelphia.

Pupin Prize Competition

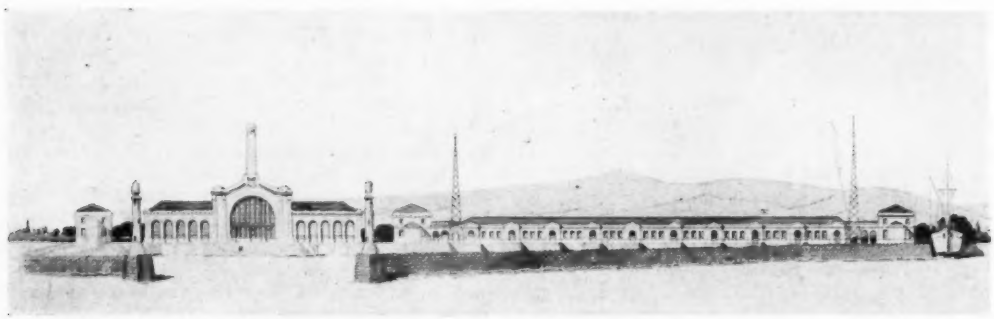
Jury of Award.—W. Emerson, F. H. Bosworth, Jr., F. Haskell, H. R. Sedgwick, C. L. Lawrence, L. White, J. C. Levi, W. L. Bottomley.

Program.—A Military Aeroplane for the use of Reviewing Officers or Sovereign.

Criticism.—While many of the drawings showed a certain amount of fantasy and were all of them very well presented, the fault of many of the competitors was a lack of appreciation of the character of the decorative treatment that was felt by the jury to be applicable and appropriate for a flying machine.

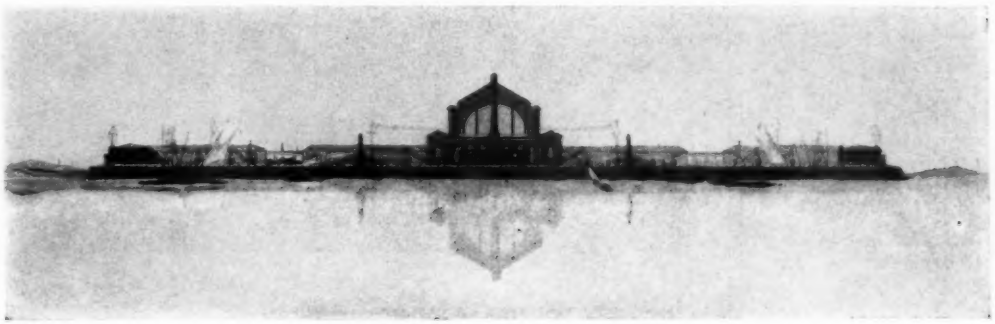
Number of drawings submitted.—34.

Awards.—First Prize, $50, R. M. Kennedy, Cornell University; Second Prize, $25, E. E. Weihe, Atelier Arthur Brown, Jr., S. F. A. C., San Francisco; Placed Third, K. C. Welch, University of Pennsylvania; Placed Fourth, J. R. Pelich, Cornell University; Placed Fifth, J. E. Stanton, Atelier Arthur Brown, Jr., S. F. A. C., San Francisco.

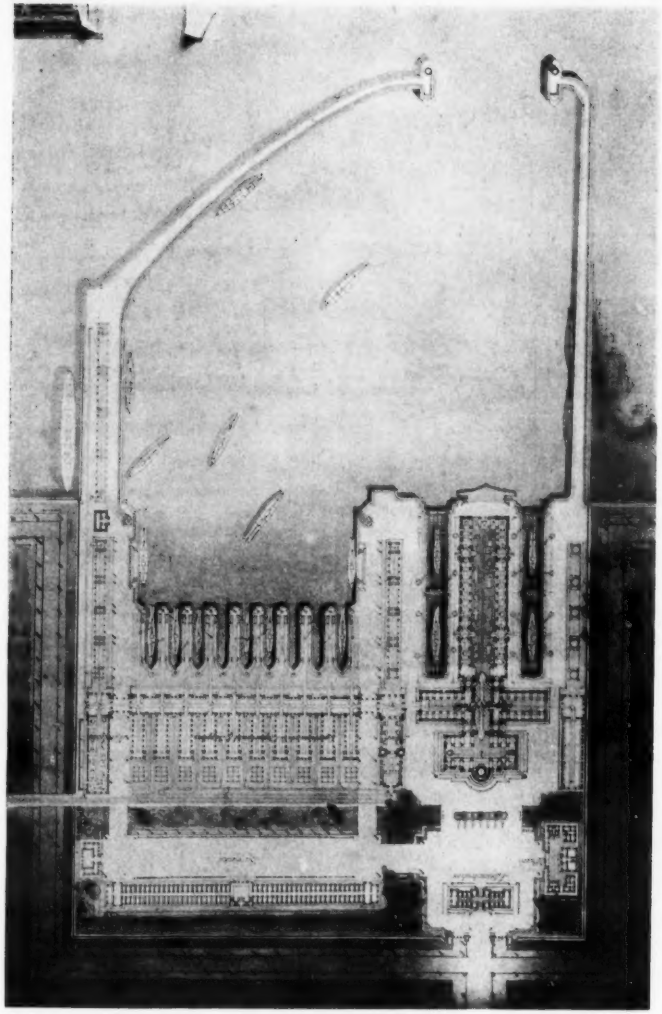


CLASS A.—THIRD PROJET.—A SUBMARINE NAVY-YARD
First Medal, W. F. Diehl, Carnegie Institute of Technology

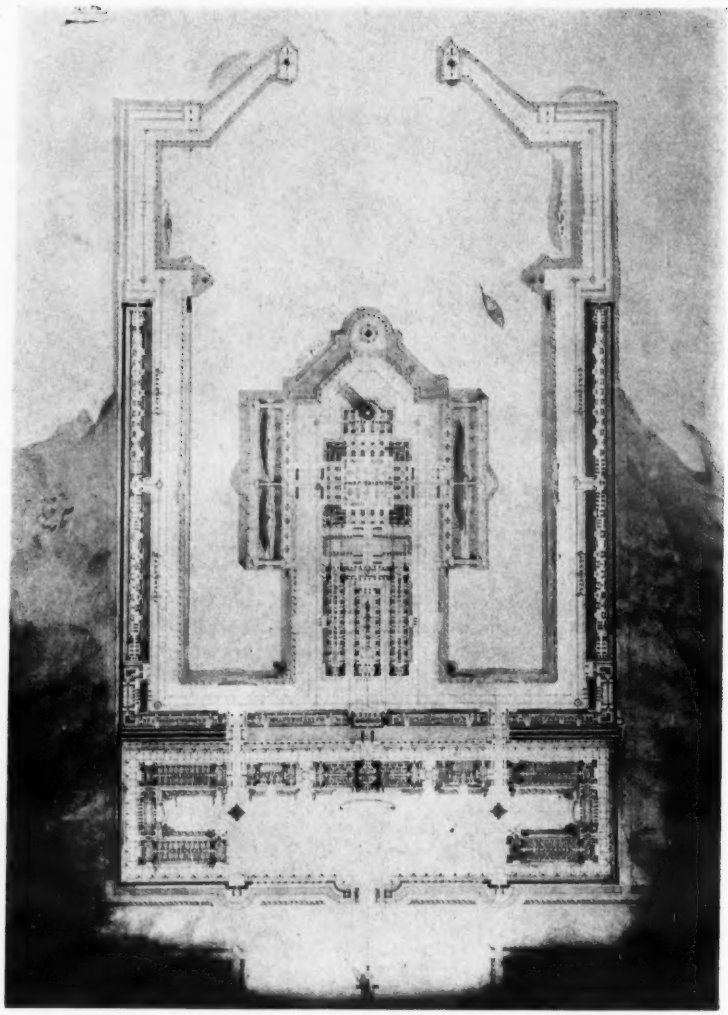
CLASS A AND B.—THIRD ARCHÆOLOGY
Third Medal, C. Bein and F. D. Parham, Columbia University



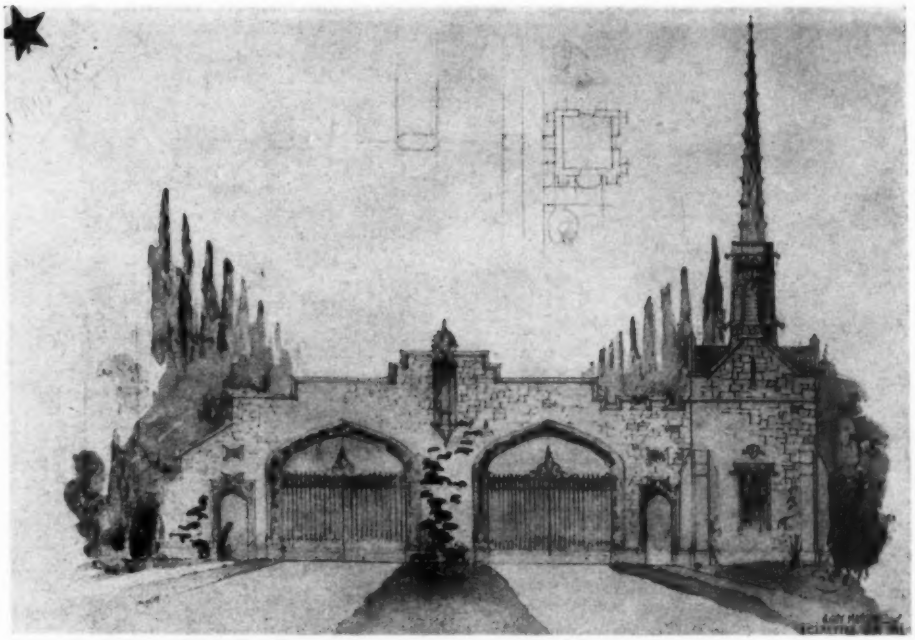
CLASS A.—THIRD PROJET.—A SUBMARINE NAVY-YARD
Second Medal, I. Demchick, T-Square Club, Philadelphia



CLASS A.—THIRD PROJET.—PLAN
First Medal, W. F. Diehl. (For elevation, see page 172)

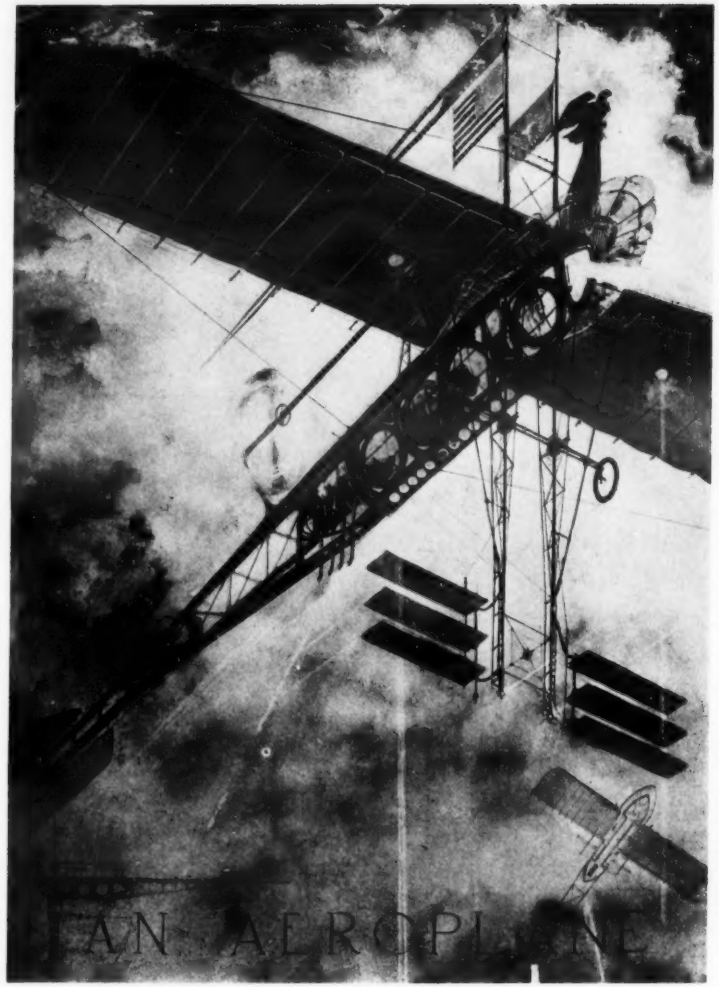


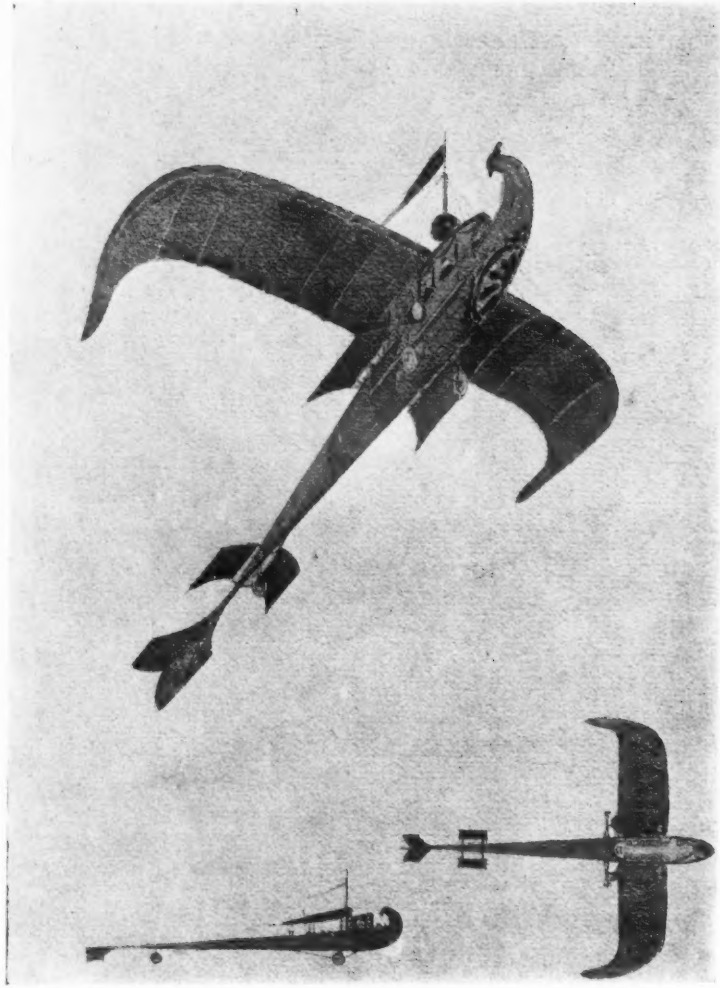
CLASS A.—THIRD PROJET.—PLAN
Second Medal I. Demchick. (For elevation, see page 173)



CLASS B.—THIRD ESQUISSE-ESQUISSE.—A CEMETERY GATEWAY
First Mention, A. G. Mayger, Atelier Puckey, Chicago Architectural Club

CLASS A.—THIRD ESQUISSE-ESQUISSE
Third Medal, J. E. Stanton, Atelier Arthur Brown, Jr., S. F. A. C., San Francisco

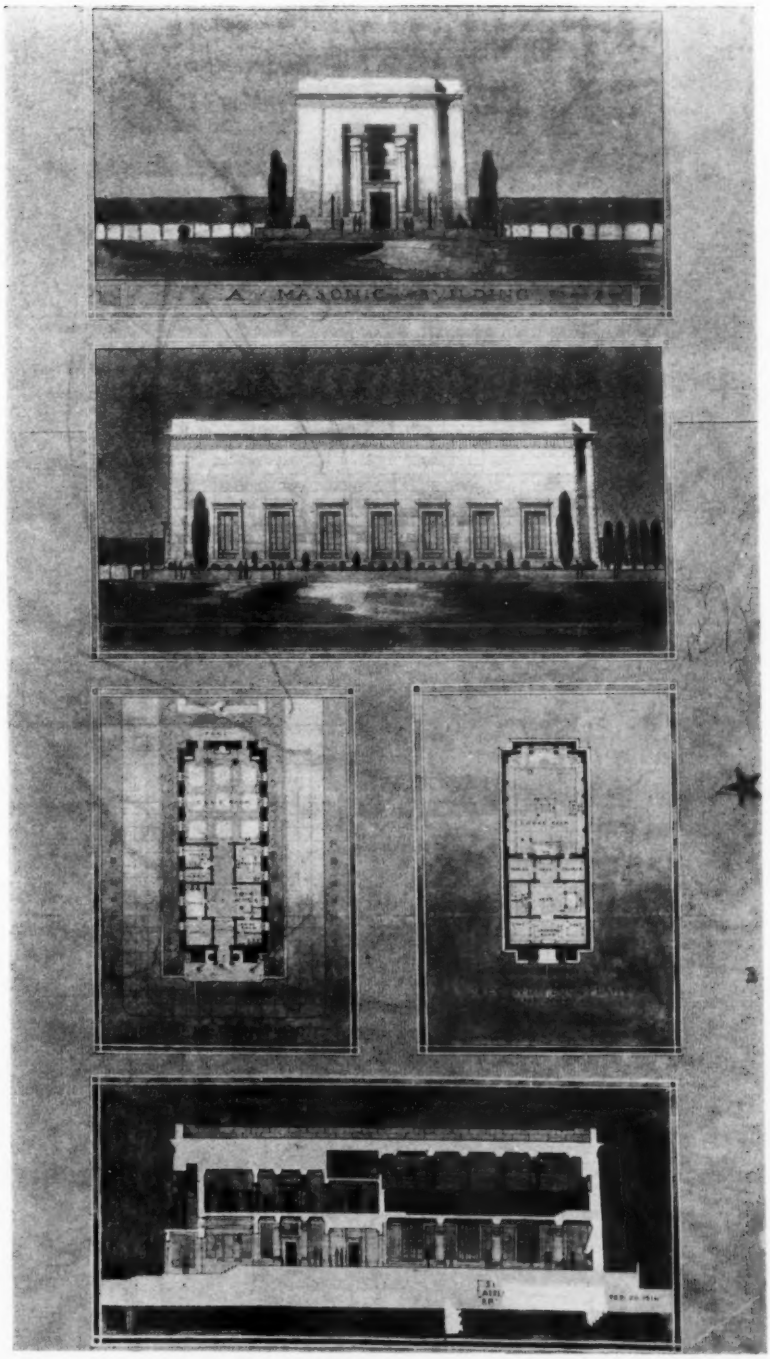




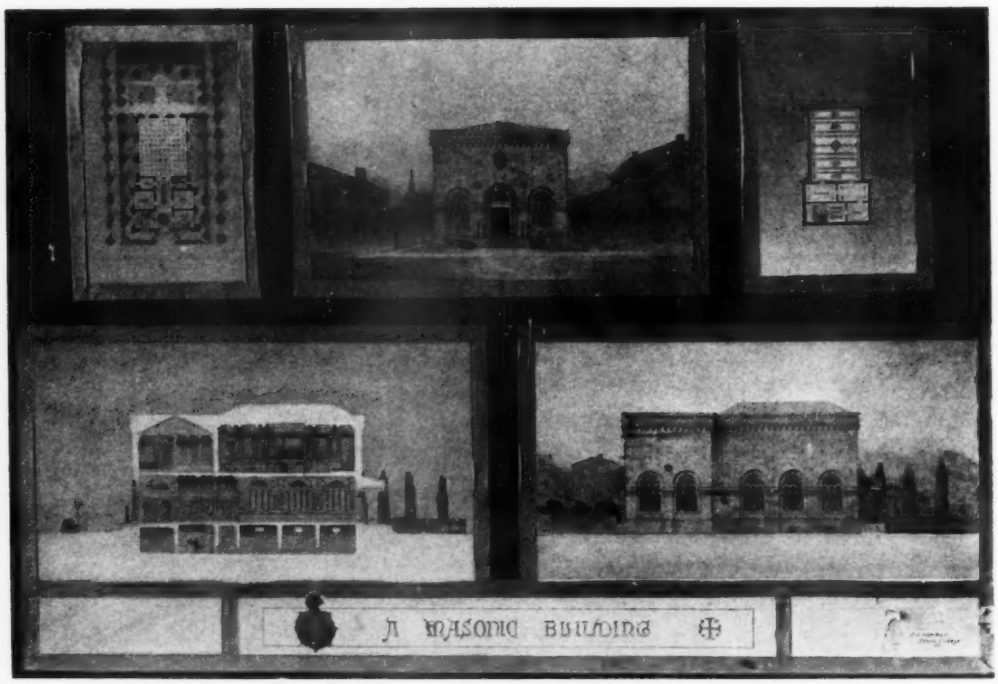
PUPIN PRIZE COMPETITION.—AN AEROPLANE

First Prize, R. M. Kennedy, Cornell University

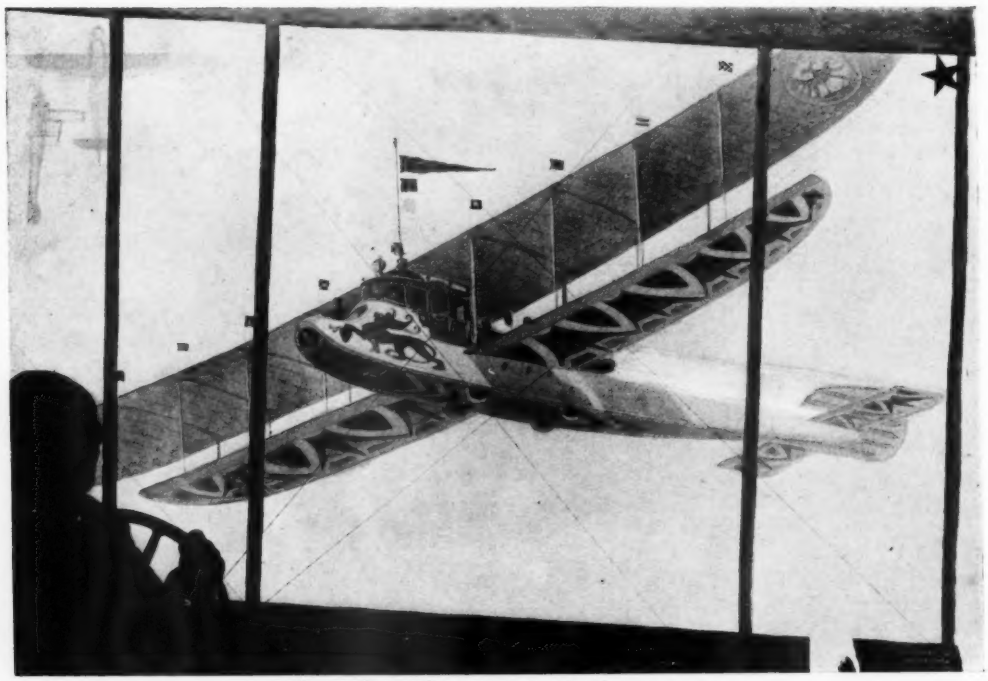
Second Prize, E. E. Weike, Atelier Arthur Brown, Jr., San Francisco Architectural Club



CLASS B.—FOURTH PROJET.—A MASONIC BUILDING
First Mention Placed, J. F. Cook, Atelier Wynkoop, New York City



CLASS B.—FOURTH PROJET.—A MASONIC BUILDING
First Mention Placed, D. L. Warner, Pennsylvania State College



PUPIN PRIZE COMPETITION.—AN AEROPLANE
Placed Third, K. C. Welch, University of Pennsylvania

Book Reviews

A Book of Old Pulpits*

The admirable illustrations in this book are a revelation of the number of fine old Mediæval pulpits still left in England in spite of three hundred and fifty years of barbarous mutilation and destruction. In the light of what has happened from the Reformation on, it is not surprising that there should remain only sixty of stone and an hundred of wood: the marvel is that there should be one left intact. The Reformation was bad enough, the Commonwealth even worse, but most ruinous of all was the XIX century, particularly its latter half, when the devastation and ignorance that had held hitherto gave place to the appalling sacrilege of numbskull parsons and self-sufficient architects with their miserable "restorations." It was then that scores of wonderful works of art that had escaped the pillage of "reform" succumbed to clerical and architectural illiteracy and only the poor hundred and sixty remain of the thousands that once testified to the devotion of a whole nation to the Gospel and to the native artistic ability of the same people.

The reason of course is that there were once so many that the barbarous peoples that succeeded the antecedent generations of civilized men became tired of destruction before the task was finished, for every one of the thousands of parish churches of the Middle Ages had its pulpit, and sometimes more than one, so as each generation took up the congenial task of spoiling a beauty it could neither appreciate nor equal, the novelty wore off in a little, and here and there a few masterpieces escaped.

One of the curious fictions invented by the apologists for the Reformation is that which asserts that this movement meant the exaltation of preaching and its immediate and wide extension. As Dr. Cox admirably shows, the exact reverse was the case; the Middle Ages were the great era of preaching, and this increased as the Reformation drew near, until there were bishops who made the missing of a sermon of a Sunday as much cause for confession as failing to be present at mass. Separation from Rome changed all this, and preaching was very largely prohibited, partly because few clergy could at first be found who could be trusted to preach the new doctrines. The Regents of Edward VI demanded eight sermons a year in each parish church, but as two of these had to be devoted to emphasizing the "detestable enormities" of Rome, and two to defending the claim of the "Tiger's Club" king to be Head of the Church, it may be questioned whether the people got much good of it all after being whipped into church. Under Elizabeth the diocese of Litchfield contained at one time four hundred and thirty-three beneficed clergy of whom eighty-one were licensed to preach! After all, the eight sermons of Edward VI proved too onerous—and too dangerous—so Elizabeth in 1559 reduced the required number per year for each parish church to four.

The pulpits had lost their occupation, the rack, gibbet and stake proving more efficacious in spreading sound theological doctrine, so of course they rapidly disappeared, and the loss was as great to art as it was to religion and public morals, for the pre-reformation examples that remain are of a very singular beauty and variety. They divide themselves into two classes, those evidently designed by a master of works, or architect as we should call him, and those made by local craftsmen, in the power of their devotion and their instinctive artistic sense. Banwell, Nantwich, Wolverhampton, Loxton, Worcester, are fine examples in stone of the first, and Chivelstone, Holne and Trull, in joinery. For fine instances of "unpremeditated art," straight from the heart and hand of humble craftsmen, look at Dartmouth, Bovey Tracey, Harberton, Dittisham, and Halberton; Kenton East Allington, and Dartington. Undoubtedly the latter are the most fascinating, for what they lack in architectural competence they make up for in delightful human quality and spontaneous beauty.

While the new religion was establishing itself, a few very lovely things were done that combined both Gothic and Renaissance in a most engaging way, as for example Cockington and Sefton which are of the same school as the matchless woodwork at Lavenham, but almost immediately the German fashion of Elizabeth caught on and horrid things happened, like Daresbury, Croscombe, Stoke, St. Gregory and St. Cuthbert, Wells; this era reaching down to the Commonwealth. With the true Classical Renaissance engineered by Inigo Jones, matters improved somewhat, and fine work of dignity and effectiveness, sometimes embellished with the exquisite carving of Grinling Gibbons, ran its course, only to be overwhelmed in the end by the lacquered brass and the fake "Gothic" of the last generation.

Man is mutable, fallible, and never preserved from mortal sin: all the same it is a great mystery how in a few years the full-flowered beauty of four centuries could so have yielded to the gross ugliness of Elizabeth and the Jacobean period. It is interesting to note that under the Catholic restoration of

*Pulpits, Lecterns and Organs in English Churches. J. Charles Cox, LL.D., F.S.A. Oxford University Press, 1915. $2.50.

Queen Mary the tradition had not wholly been lost, and the pulpit of East Allington could be fashioned in 1557.

Dr. Cox's chapter on hour-glasses and their stands opens up an entirely new field, and his illustrations show that the craft of the iron-worker was still admirable under Elizabeth. His examples of wood and brass lecterns prove the same of the craft of the brass-founder, and amongst his illustrations of wooden lecterns is one at Detling, Kent, of the Gothic-Renaissance transition, which is unique in its beauty. Of course every Mediæval organ-case went long ago to feed the flames of sacrilege, superstition and vulgar ignorance, and we can only imagine from the marvelous screens of Devonshire what has been our loss. Elizabeth and the Commonwealth both condemned organs to condign destruction, and apparently that at old Radnor in Wales alone escaped, though in a ruinous condition. It is of the Lavenham woodwork epoch, and very beautiful.

Dr. Cox's book is clearly written, very scholarly, splendidly illustrated, and blessed with an index that is a model of completeness and lucidity.—R. A. C.

The Architecture of Colonial America.

By Harold Donaldson Eberlein. Boston. 1915. Little, Brown & Co. $2.50.

This book is by way of filling a long-felt want, in that the author goes into very accurate and well-expressed statements as to what is Colonial and what is Georgian, and does it in a way that should be a great help to architectural designers. The book has well-selected illustrations, and handles the history in connection with architecture exceptionally well. It shows a deep knowledge of the subject that is lacking in most of the books on Colonial architecture, of which there seems at present to be such a flood. A few quotations will give an idea of the thoughtfulness of the writer and the worthiness of his production. The first sentence in the first chapter is, to my mind, one of the best definitions of architecture that I have ever seen, and is as follows:

"Architecture is crystallized history." It would seem that, if a designer once appreciated the definition of Mr. Eberlein, he would know much better how to apply precedent.

Two other sentences are well worth quoting. One is:

"It is likewise absolutely essential for us to understand and appreciate our architectural past, in order that we may appreciate our architectural present."

The other quotation is: "Colonial America had two varieties of architecture, one of which is correctly called Colonial and the other is not. The one is entirely distinct from the other, and it is mischievous to confound them. The second variety is Georgian, and it is illogical and indefensible to call it anything but Georgian. The Colonial architecture evolved its distinctive forms in America subject to the dictates of local necessity, while the Georgian was directly transplanted from England, and, although it showed marked tendencies to differentiation in the several parts of the Colonies, preserved in every instance its unmistakable likeness to the parent stock from which it sprang."

As Colonial and Georgian precedent are bound to exert a very great influence on our future architecture, and as this work gives a very good foundation for a knowledge of this subject, it is unhesitatingly recommended as a good beginning for a library on American architecture.

WADDY B. WOOD.

Prehistoric Art.

By Ernest A. Parkyn, M.A. Longmans, Green & Co., London and New York. 1915. $3.25.

While the author evidently regards art as a social phenomenon, as one gathers from the brief preface to this work, the scholarly manner in which he has collected and arranged his material, and then allowed the reader to draw upon his own imagination for such social relationship as he may care to speculate upon, adds greatly to the interest of an already absorbing subject. To him who loves to project his imagination into the past, and weave for himself the story of the development of the mind of man, one may commend Mr. Parkyn's orderly narration without reserve.

Only here and there does he pretend to solve any problem or advance any theories. Even when he suggests that sculpture preceded engraving, he merely presents the theory and advances such supporting evidence as research has brought to light, making one curious to know why he does not think that marks in the soil, such as the imprints of feet or the trail of a serpent, may not have suggested the tracing of lines at quite as early a date as the attempt to represent a solid body.

In the chapter on paleolithic art, one comes upon some line drawings of reindeer which cause the mind to travel back over those thousands of years and picture the youth who scratched those rude lines on an antler; that is, if one likes that sort of journey!

The book is copiously illustrated, amply supplied with references, and contains an index which ought to satisfy the most exacting requirements.

C. H. W.

PAESTUM.—After the Etching by Piranesi
(See page 194)